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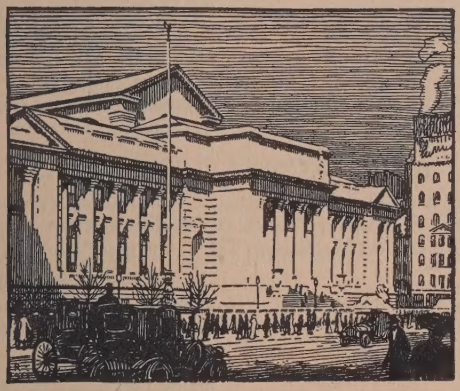

JUNE 1949

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NEW YORK

1949

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BULLETIN OF
The New York Public Library
*Astor, Lenox and Tilden Foundations*

VOLUME 53 JUNE 1949 NUMBER 6

# A Reference Collection on the Moving Picture

*By* NEAL W. RICHMOND

THE kinds of question about moving pictures that a reference librarian may be expected to answer can be indicated by a quick view of the history of films:

The basis of moving pictures is the persistence of vision — a physiological phenomenon which means that the human eye can "see" something that is not actually present. Whirl a Fourth of July sparkler in the air and you see a luminous unbroken circle that has no existence except on the retina of the eye. Since the human eye obeys this same law the world over, it is not surprising that interest in the persistence of vision has been international. All during the nineteenth century, Europeans and Americans were experimenting with effects based on it, and by the time photography was developed it was known how to produce the illusion of motion from a series of still pictures. The moving picture projected on a screen came to England, France and America independently and almost simultaneously in 1895, the year we can take as the birth of the modern film.

America then became the scene of most of the activity. The French had a "Trip to the Moon," one of several comic fantasies, before the Americans got around to telling a story in "The Great Train Robbery" of 1903. By 1909 the most important person in the development of motion pictures, D. W. Griffith, was beginning to direct. He discovered the use of close-ups (grotesque to their original observers, who expected the camera to remain stationary), tracking shots, cross-cutting, fade-outs. These were not merely technical discoveries; Griffith put them to artistic use. In 1915 he made "The Birth of a Nation," which finally brought respectability to films, hitherto considered

only vulgar and amusing curiosities. The *New Republic* commissioned Vachel Lindsay to review "The Birth of a Nation," thus starting serious journalistic criticism of the film. By the time Russia was ready to celebrate artistically its October Revolution, Griffith's work had been seen there, and such directors as Eisenstein and Pudovkin were inspired to explore further the uses of Griffith's devices. The resulting Russian film successes in turn had their effect in America. The line that leads from "The Birth of a Nation" through "S. S. Potemkin" to, say, "The Informer" is one that must be traced back and forth across national boundaries.

Though the commercial entertainment film is only about fifty years old, it is already evoking a literature that uses terms one associates with much more venerable arts. Writers discuss the "archaic" German film, Griffith's "primitive" period, and the "incunabula" films held by the Library of Congress.

But vast as is the production of commercial films and the literature about them they are far from being the whole story. During World War II the United States Army and Air Forces spent $100,000,000 producing 2,700 training films, the success of which revealed a new audience that can be reached by the comparatively inexpensive 16mm. film. The educational film, formerly amateurish and somewhat dull, has been given new life by the effectiveness which the war films showed to be possible in this field. Some textbook publishers now plan their books in co-ordination with films that will supplement them; manufacturers train their personnel in safety programs or industrial techniques by means of films which they have produced exclusively for them; government departments of most nations (notably Great Britain and Canada) produce films in such numbers that governments are beginning to assume the importance as producers that they have as publishers.

There is yet a third kind of film the value of which lies exclusively in the facts it records; that is to say, it has little or no interest apart from its subject and does not directly teach anything. It merely preserves the record of ephemeral events. Thus the Theater Guild has made a color film of the ballet in "Oklahoma!" for its own archives. Amateurs have photographed dancers during performances. McKinley's funeral and Dewey's return from Manila are recorded on film.

It is apparent that inquiries about moving pictures are going to come from many directions. A high school teacher may want to know if and where a film can be obtained on the production of petroleum or the signing of the

Constitution, preferably free of charge. A woman's club would like to get a film about the United Nations Charter. A medical school wants to know what authoritative films on surgical techniques are available. The historian of the film will want to know what the uncompleted and unreleased "Queen Kelly" by Erich von Stroheim was like. And the plain moviegoer will want to know who played Vronsky in the second production of "Anna Karenina."

The reference collection on the moving picture which this paper describes is not intended to serve all aspects of the subject. To do that the collection would have to cover the fields of photography, sound recording, law, set designing, music, projection, the theater and business. Answers to some questions in all these fields can be found through this collection, but primarily it is a guide to the literature of the completed film and the people who make it, not of the techniques which made its completion or projection possible. It is also a guide to the films themselves. A reference of some kind to many amateur films and almost every professional film ever made can be found in it.

Not all the books listed here are recommended. Some, like the *Encyclopedia Americana,* are described because a reference librarian will want to know how useful they are for answering readers' questions about moving pictures.

It is not likely that a reference collection on the subject is going to have the *Quarterly Cumulative Index Medicus,* but presumably it will be available elsewhere in a large public library. In any case it needs to be pointed out that a search of the literature of films is not complete without consulting an index which, at first thought, does not seem to be a likely source of information.

The collection is designed for use in a large public library. It is too broad in scope to be necessary in colleges which offer courses in the history of films; and teachers' colleges, which are interested in educational films, will find it too broad also. But journalists, scholars, educators and plain moviegoers will, among them, call upon all resources of the collection.

This collection was compiled in 1947 and 1948 from the card catalogues of the Museum of Modern Art film library, The New York Public Library, the Columbia School of Library Service Library and the Columbia Teachers College Library. I have examined all books and periodicals mentioned, most of them on the open shelves of the Museum of Modern Art film library.

## Order of Arrangement

Standard Indexes
General Encyclopedias
Year Books — General
Year Books — Moving Picture Industries
Histories
Bibliographies
Catalogues
Dictionaries
Periodicals

## Standard Indexes

*The librarian to whom such questions are going to come should have access to the standard indexes. And he will need them all,* not excluding the Quarterly cumulative index medicus to which he will turn not only for information about medical films but also for criticism if he remembers that psychoanalysis is interested in aesthetics and is likely to have something to say about that aspect of the film.*

*On the whole, however, the periodical article on the moving picture appears in magazines of general interest, and the librarian will begin his search for information in the most obvious places.*

Readers' guide to periodical literature (cumulated). N. Y. etc. Wilson. v. 1 (1900/04) to date. semi-monthly (Sept.–June), monthly (July–Aug.), with annual and current cumulations.

The first volume has four entries, all from the *Scientific American*, under the entry "Kinematograph." Volume 2 (1905/09) has thirty-three entries under "Moving pictures" and four additional entries under "Cinematograph." In volume 3 (1910/14) the references fill six columns under such headings as "Moving and talking pictures," "Moving pictures in education," "Moving pictures in industry," and "Moving pictures in science." Reviews of individual moving pictures are indexed for the first time in volume 7 (1925/28) where there are forty-two entries under "Moving picture plays — criticisms, plots, etc."

The cumulated volume for May, 1945–April, 1946 (v. 15), indexes over 400 moving pictures, citing frequently as many as eight reviews for a single film. It should be remembered that of the periodicals indexed in the *Readers' guide* "The New Yorker" sometimes reviews foreign films before they are shown in the United States. The Italian "Paisan," for instance, released here in April, 1948, was first reviewed in "The New Yorker" in November, 1946.

* Except the *Engineering Index*.

Nineteenth century readers' guide to periodical literature, 1890–1899, ed. by Cushing and Morris. N. Y., Wilson, 1944. 2 v.

There are nine entries in this index divided between the headings "Kinetograph" and "Moving pictures."

Industrial arts index . . . N. Y., Wilson, 1914 to date. Cumulative.

Agricultural index . . . N. Y., Wilson, 1916/18 to date.

Art index . . . N. Y., Wilson, 1929/32 to date.

Catholic periodical index . . . N. Y., Wilson. Annual (1930/31), quarterly, Oct. 1939 to date, with general cumulated volumes, each covering several years, issued at intervals.

Education index . . . N. Y., Wilson. v. 1 (1929) to date. Cumulative.

Quarterly cumulative index medicus. Chicago, American medical association. v. 2 (1917) to date.

Public affairs information service. Bulletin of the Public affairs information service. N. Y., Public affairs information service, 1915 to date. Cumulative.

U. S. Superintendent of documents. Monthly catalogue of United States public documents. Washington, Govt. print. off., Feb., 1911 to date.

## General Encyclopedias

### The World book encyclopedia. Chicago, Quarrie corporation, 1947. v. 11.

The most useful of the standard encyclopedias in English.

Twenty-two pages, about half of which are illustrations, cover all phases of the subject, "Motion picture," including the best concise history of the industry — more up-to-date and more full of purely factual information — that is to be found in encyclopedias in English. The illustrations include forerunners of the film, beginning with the thaumatrope of 1823 and ending with the contemporary sound projector in diagram form. The article is written for young readers, of course, but the uninformed adult should be directed here for the most helpful introduction to the subject.

### The Encyclopædia Britannica. Britannica booklet no. 7, N. Y., Encyclopædia Britannica inc., 1929. 94 p.

Articles on the theater and moving pictures. Fifteen pages are devoted to the latter discussing such topics as "History," "Production," "Sets," "Acting," "Direction," "Make up," "Educational films," and "Technology." The 1944 edition of the encyclopædia itself (v. 15) has eighteen pages on the subject. The additions to the 1929 *Booklet* have been made in a section called "Sound motion picture technology." The illustrations in these Britannica publications are mostly photographs. The stills from moving pictures are not by any means unique, and photographs of equipment are less informative than the diagrams of the *World book encyclopedia*.

### Encyclopedia Americana. N. Y., Encyclopedia Americana corp., 1939. v. 19.

### New international encyclopaedia. Supplement. N. Y., Dodd, Mead, 1930. v. 2.

The *Americana* article "Moving pictures," five pages long, deals almost entirely with technology. You can learn here that the usual aperture used for exposure in good daylight is f. 16, but you will find no information about films outside of the United States and no film is mentioned by name. The article "Moving pictures" in the *New international supplement*, which brings the original article in the second edition of the encyclopaedia itself (1916) up to date, is a good running account of the development of the story film, but it adds very little to the details given in the *World book encyclopedia*.

### Enciclopedia italiana di scienze, lettere ed arti. Roma, Instituto della enciclopedia italiana, 1929–37. v. 10.

The most extended encyclopedia article on the subject, and on most counts the best. The article "Cinematografo" has nineteen pages of text containing thirty-seven small diagramatic and photographic illustrations and ten plates in addition. The article uses the following subdivisions: Principi fondamentali, Tecnica ed estetica, Industria, Cinematografo educativo, and architettura.

## Year Books — General

### The Britannica book of the year . . . Chicago, Encyclopædia britannica, inc., 1938 to date.

The most detailed account of the year's activities in moving pictures to be found in the general year books. Thus the 1946 edition gives, besides a general review of legal, labor, financial and production developments, a list of the Academy awards for the year, the ten most popular actors, technical developments (standards, 16mm. film, color, sound, raw film), and a detailed report on the year's development in educational moving pictures, including new periodicals established.

### The New international year book . . . N. Y., Funk etc., v. 6, (1912) to date.*

Less informative than the *Britannica book of the year*, giving no account of technical developments. Otherwise it covers the same ground, but more sketchily.

* In volumes 7, 8, and 9 the entry is "Photoplays;" in the other volumes, "Moving pictures."

*Year Books — General, continued*

The Americana annual . . . N. Y., Encyclopedia Americana corp., v. 1 (1923) to date.

Devotes its yearly report exclusively to the story film, offers no statistics of any kind, and, like the encyclopedia itself, may safely be almost entirely ignored as far as moving pictures are concerned.

The American yearbook . . . N. Y., American yearbook corp., etc., v. 1 (1910–19, 1925) to date.

Gives the most important details about the ten best pictures of the year, whereas the above listed year books do not go beyond giving their titles.

The general year books can be superseded by the year books of the industry itself unless conciseness and a running account are virtues in particular instances.

## Year Books — Moving Picture Industry

Alicoate, Jack, ed. Yearbook of motion pictures. N. Y., Film daily, v. 1 (1918) to date.

This *Film Daily Yearbook,* which is the binder's title, has some cumulative features so that often it is necessary to consult only the latest edition. For instance, each edition lists all films released in the United States since 1915, all Academy awards since 1927, and all moving picture theaters in the United States with their seating capacities. The list of releases in the 1947 edition includes 21,000 titles thus amounting to a national bibliography of commercial films. Each title is accompanied by the date the film was reviewed in the *Film daily* and so serves as a guide to other comment on the film in question. Other features are a necrology of persons connected with commercial films in any capacity; the original titles of stories from which films were made and renamed; and lists of unions, trade publications, and laboratories with telephone numbers for those in New York and Los Angeles. (The *Manhattan classified telephone directory* need not be consulted.) The motion picture editors of all newspapers in the United States and Canada are arranged by state, town, and finally name of the paper. A section called "Players' credits" lists all screen appearances for the year of over 2,000 actors. There are similar lists for cameramen, writers, directors, producers and composers.

Directories of producers, distributors, trade and fan publications are given for England, Canada, Australia, France, Argentina, Brazil, Cuba, Mexico and India.

Complete credits are found for all American productions of the year including: studio, running time, cast, producer, director, author, composer, art director, cameraman and editor.

The amount of information in this year book of over 1,000 pages can be discovered only by familiarity with the publication itself. The above mentioned features are only the highlights.

The International motion picture almanac. N. Y., Quigley publications, v. 1 (1928–29) to date.*

Largely a "Who's who" in moving pictures. The 1938–39 edition, for instance, devotes 800 of its 1,250 pages to a biographical dictionary. Its scope is not stated, but it includes living persons in all fields of the industry and seems to aim at comprehensiveness for American and selectivity for foreign names. I find no Russian names; for France there is Louis Jouvet but not Françoise Rosay; for England, Paul Rotha but not Cavalcanti.

As a further supplement to the information to be found in the *Film daily yearbook* there are brief summaries of the year's activities, including natively produced films by title, for Austria, China, Holland, Hungary, Italy and Japan in addition to the countries covered by the other year book.

Noble, Peter, ed. British film yearbook. London, Skelton, Robinson, v. 1 (1946) to date.

The first half of this British year book is taken up with essays by various authorities on the year's work in such fields as film music, documentary films, and production. A second section lists British feature and feature-documentary releases during the year with production credits including complete cast and the characters they play in the individual film. (This last feature is not found in the American year books.) Then follows an alphabetical list of all British film personnel except actors. The last 200 pages are a biographical dictionary of persons connected with the British film industry only.

* Before 1935–36 the title is *Motion picture almanac.*

Cinema year book of Japan. Tokyo, International cinema association of Japan, v. 1 (1937). Tokyo, Society for intercultural relations, v. 2 (1938), v. 3 (1939). Text in English.

The first volume has a thirteen-page "Outline history of the Japanese cinema" and a bibliography of books and periodicals related to moving pictures published in Japan. The 1939 edition has sections on the moving picture in Korea and Manchukuo. All volumes have statistical information and plots and casts of the outstanding pictures of the year.

Almanacco del cinema italiano. Rome, Societa anonima editrice cinema, 1937.

The Italian film has not, until today, been widely shown or much respected. Since the war, however, it has won a first-rate reputation. If Italy sustains its present level of production, the Italian film of the past is going to have a new importance, for the historian at least. This year book then will be useful for the following three sections: (1) "Il cinema italiano dal 1930 ad oggi," (2) "Bibliografia cinematografia — principali libri sul cinema pubblicati in Italia," (3) "Film prodatti in Italia dal 1930 ad oggi."

Om film. Stockholm, Svenska filmsamfundets årsbok, v. 1 (1934) to date.

Contains, among other features, a bibliography of 150 books published over a fifteen-year span, a list of active Swedish film companies and their productions and a list of all films shown in Sweden during the year with the original titles of those re-edited for Swedish consumption.

Allied non-theatrical film association, inc. ANFA yearbook. N. Y., Allied non-theatrical film association, v. 1 (1946) to date.

Contains signed articles on current developments in the 16 mm. field. The 1946 issue has such articles as: "Some legal aspects of the social film," "Essential principles for the successful operation of a film library," "Non-theatrical films in Britain," "Films working for agriculture," "A biography of the non-theatrical division, bureau of motion pictures, office of war information." In addition there is an "Audio-visual who's who," giving the names and addresses of producers, librarians and educators in a geographically arranged list.

## Histories

Taylor, Deems. A pictorial history of the movies. N. Y., Simon and Schuster, 1943. 350 p.

By "movies" Mr. Taylor means American story films only. There are about 800 stills indexed by title, director and actor.

Vedrès, Nicole. Images du cinema français. Paris, Les éditions du chêne, 1945. 150 p.

Contains 260 stills from French films since 1896 plus twenty portraits of French directors.

Rotha, Paul. Movie parade. London, etc., Studio, 1936. 142 p.

Here are over 500 excellently reproduced stills from films, beginning with 1903. They are arranged in the broad classes of "Films of fiction," "Films of fact," and "Avant-garde and trick films," with numerous sub-divisions. The stills are chosen not for their intrinsic interest so much as for their ability to indicate the character of the film from which they are taken. Films of all countries are represented and are indexed by title and director.

Morkovin, Boris V. History of cinematography as a technique and an art. Los Angeles, Univ. of Southern California, 1937. 64 p. mimeographed.

This is the most detailed chronological table of film history I have seen. Section VI is a chronology of inventions leading to sound film.

Ramsaye, Terry. A million and one nights, a history of the motion picture. N. Y., Simon and Schuster, 1926. 2 v.

For a full account of the contents of this book the *Film index* should be consulted. The period covered is 1894–1917; it concentrates on the American commercial film, is highly accurate, and covers in considerable detail the technical, financial, legal and biographical aspects of film history. It is well indexed and illustrated.

*Histories, continued*

Jacobs, Lewis. The rise of the American film, a critical history. N. Y., Harcourt, 1948. 585 p.

Besides bringing the history of American films down to 1939, this book supplements the Ramsaye book by its point of view. Mr. Jacobs is a more solemn and intellectual historian than Mr. Ramsaye, and he sees the film primarily as an index to American psychology and social customs, occasionally achieving the rank of a work of art. There is an extensive bibliography (p. 541–64) arranged by period covered. Three indexes: picture title, personal name, and general, make the contents of the book easily accessible.

Bardèche, Maurice, and Robert Brasillach. History of motion pictures. Translated and edited by Iris Barry. N. Y., Norton [etc.], 1938. 512 p.

As the title indicates, this book is international in scope, although the Japanese have been neglected. The editor has made corrections of errors of fact in footnotes thus giving authority to a text that originally lapsed from it too frequently. This is the best and most recent universal history available, but it should be supplemented by the next title.

Rotha, Paul. Film till now. N. Y., Cape and Smith, 1930. 363 p.

An excellent history treating the subject by country. The author is a distinguished director of documentary films. An appendix gives the production units (producer, director, scenarist, cameraman, designer and cast) of 122 outstanding films, 34 of which are American.

Kracauer, Siegfried. From Caligari to Hitler, a psychological history of the German film. Princeton, N. J., Princeton university press, 1947. 367 p.

"The Cabinet of Dr. Caligari," to which the title of this book refers, was made in 1919. Actually the book covers the period from 1895 to about 1939. The special approach of the author is announced in the subtitle, but this history is at the same time the most detailed and factual chronicle of German films. There is a bibliography (p. 333–46).

Arossev, A., ed. Soviet cinema. Moscow, VOKS, 1935. 312 p.

A self-congratulatory volume put out by the Russian film industry for English consumption. Among others, it contains the following useful essays on subjects not easily come by elsewhere: "Fifteen years of Soviet cinema," "Film art in Soviet White Russia," "Cinematography of the Soviet Ukraine," "The cinema of the central Asia republics of the USSR." There are biographical notes, with portraits, of Russian film personnel. There is no index.*

Pudovkin, V. I. On film technique ... Translated and annotated by Ivor Montagu. London, Gollancz, 1930. 204 p.

Not strictly a reference book, but so frequently cited in film literature that a reference librarian will have to consult it frequently. It comes closer than any other piece of film literature to being a classic and is indispensable to every serious student of the film. Pudovkin's theory of creative editing of sound and picture is now widely accepted as one of the most important discoveries yet made about the art of the moving picture and most subsequent theory refers to this as a base.

Rotha, Paul. Documentary film. London, Faber and Faber, 1936. 272 p.

The best book on the factual film. It treats the subject historically as well as theoretically. An appendix lists "Documentary directors and their principal films." Chapter 30 of Ramsaye's "Million and One Nights" describes the early history of documentary films, which are as old as story films.

## Bibliographies

Eisenstein, Sergei M. The film sense. Translated and edited by Jay Leyda. N. Y., Harcourt, Brace, 1942. 288 p.

Next to Griffith, Eisenstein is the most important director. His book is a formal presentation of his theories of film art. But its reference value lies chiefly in two of the appendixes:

*Appendix 1.* The work of Eisenstein

"This record has been compiled with the intention of providing a fully rounded picture of Eisenstein's creative career,

* This book will probably be displaced for reference purposes by Jay Leyda's *Kino, a history of the cinema in Russia from 1896 to the present day* announced for publication by the Princeton university press.

Eisenstein, Sergei M., *continued*

beginning with his work as designer in the theater. The list includes not only his five finished films, but also the unrealized projects and unachieved dreams without which the record of any artist's career is incomplete." (Editor's comment, p. 219)

*Appendix 8.* Bibliography of Eisenstein's writings available in English. p. 269–275.

## *Sight and Sound.* London, British Film Institute. Index series.

These *indexes* are comparable to author bibliographies in the field of literature. Each is a scholarly work compiled by a specialist and lists all details about the works of a single director. (The Museum of Modern Art library and The New York Public Library have bound the supplements in with their bound volumes of the magazine. The result has been that about half of these easily detachable supplements have been lost or stolen in both instances. They deserve to be bound separately and belong in a reference collection. The following list is incomplete because I have not been able to locate the missing numbers.)

*Index series no. 1.* An index to the creative work of Erich von Stroheim. June, 1943. 7 p.

*Index series no. 2.* An index to the creative work of David Wark Griffith, part I. April, 1944. 20 p.

*Index series no. 5.* An index to the creative work of Fritz Lang. February, 1946. 14 p.

*Index series no. 6.* An index to the creative work of two pioneers: I. Robert J. Flaherty. II. Hans Richter. May, 1946. 15 p.

*Index series no. 8.* An index to the creative work of David Wark Griffith, part II (c). "Intolerance." September, 1946. 31 p.

*Index series no. 9.* An index to the creative work of Ernst Lubitsch. January, 1947. 31 p.

*Index series no. 10.* An index to the creative work of David Wark Griffith, part II (d). May, 1947. 28 p.

*Index series no. 11.* An index to the creative work of Georges Melies. August, 1947. 32 p.

*Index series no. 12.* An index to the creative work of Alexander Dovzchenko. November, 1947. 8 p.

*Index series no. 13.* An index to the creative work of John Ford. February, 1948. 36 p.

*Index series no. 16.* An index to the creative work of Vsevelod I. Pudovkin, by Jay Leyda. November, 1948. 12 p.

The series developed from the first appendix to Eisenstein's *Film sense,* cited above, which revealed the need for this kind of compilation. The Eisenstein index is not to be repeated in the series; one should remember that it appears in the *Film sense.*

## Writers' program, New York. The film index, a bibliography. N. Y., Museum of modern art film library and H. W. Wilson co., 1941. v. 1 (The film as art). 723 p.

This first of an uncompleted (and apparently abandoned) series of three volumes is the most useful index to films and the literature about them within the following limitations: December, 1935, is the limiting date for material indexed; newspaper writing and works in foreign languages are not included. The listing of films is determined by the accessibility of reviews. Reviews indexed supplement the already existing sources for reviews since 1920. Any reference found in the *Film index* eliminates the necessity for searching further in the *Dramatic index, Art index, C. B. I., Readers' guide* or the *Vertical file index.* There are synopses of all films listed prior to 1915. Many of the books and articles cited are summarized in detail, and their contents analyzed in the index. For instance, looking in the index under "All Quiet on the Western Front" one is directed to eight different citations in the text: to reviews, commentaries in books, a digest of an unproduced scenario, a book of sixty-four stills from the film, a biographical account of the director, an essay on the photography of the film, and a dicsussion in a book of its quality as an adaptation from a novel.

## American council on education. Committee on motion pictures in education. Motion pictures in education, a summary of the literature. N. Y., Wilson, 1937. 472 p.

The outgrowth of a WPA bibliography on the moving pictures in education, this guide selects and abstracts the most important references gathered there. Leaflets, theses, and articles in magazines not likely to be at hand are digested at some length.

## *Hollywood quarterly.* Annual communications bibliography. Supplement to v. 1 of the Hollywood quarterly. Berkeley and Los Angeles, Univ. of California press, 1946. 59 p.

The first section of this bibliography is called "Film literature 1945" and is compiled by Jay Leyda in four parts: Part I — film tech-

*Bibliographies, continued*

*Hollywood quarterly, continued*

niques, writing, direction, acting, design, camera, music, editing, animation, technology and general techniques; Part II — film production and economics: the Americas, Europe, Asia and Africa, international relations; Part III — film in society: criticism and aesthetics, psychology and audience relations, censorship and pressure, government relations and propaganda, educational and training films; Part IV — film history. The bibliography describes briefly the contents of each entry. It excludes writing not in English, newspaper articles and individual film reviews.

Other sections of the annual bibliography are: Radio literature, Literature on music in film and radio, and Hollywood's war films, 1942–44.

U. S. Library of Congress. Division of bibliography. Moving pictures in the United States and foreign countries, a selected list of recent writings. Anne L. Boden, comp. 1940. 25 p. mimeographed.

This classified list of 573 books and articles supplements the *Film index*.

Motion picture review digest. N. Y., Wilson. weekly with quarterly and annual cumulations. v. 1 (1936) – v. 5, no. 4 (January 22, 1940).

Established as a weekly guide at a period when the standards of taste and morality of films were much under fire and discontinued when the industry itself undertook to conform to more acceptable standards, this periodical gives information that could be found through the *Film daily yearbook*, but for the years covered it is easier to use. Forty-six publications are indexed. An annual index gives the work for the year of actors, directors; there is a list of literary works adapted for the screen during the year and a directory of producers which is international in scope.

## Catalogues

U. S. Copyright office. Catalogue of copyright entries. Washington, Govt. printing office. v. 3 (1912) – to date.

Moving pictures copyrighted in the United States are entered here for 1912–15 in the quarterly issues of part 4; for 1916–27 in the monthly issues of part 1, group 2; for 1928 to date in part 1, group 3. Before 1912 the copyright law did not extend to moving pictures. To acquire copyright protection, producers had their films printed on photographic paper and copyrighted as photographs. They are entered in the catalogue before 1912, then, in the photograph sections under the producer, *e.g.*, Biograph Co., Edison Mfg. Co.*

The Academy of Motion Picture Arts and Sciences is currently engaged in transferring these paper rolls back to film.

Amberg, George, comp. A catalogue of dance films. N. Y., Dance index, v. 4, no. 5 (May, 1945). p. 62–[84].

Lists 700 titles giving date, producer, length, and present holder of the film (American sources only). The list is classified by: Early dance films; Ethnological dance films; Ballet films; Modern dance films; Ballroom, tap, exhibition; Educational dance films. There are two indexes to the list: (1) by dancer, (2) by country.

Horkheimer, Mary Foley, and John W. Diffor. Educator's guide to free films. Randolph, Wis., Educator's progress service, 1947. 341 p. annual.

A classified list brought up to date annually and includes only films currently available. The 1947 edition lists 1,448 titles from four kinds of sources: (1) governmental agencies (including foreign films available through embassies), (2) philanthropic organizations, *e.g.*, American Red Cross, National Tuberculosis Association, (3) independent text-film production companies, (4) industrial and commercial concerns, *e.g.*, General Motors, Dow Chemical Company. The list is fully indexed; all details about each film, including a short description of the contents, are given.

Education film guide, N. Y., Wilson, 1947 to date. Monthly, with annual cumulations.

The 1947 cumulated edition (7th ed.) supersedes all preceding editions. Only 16 mm. films are indexed. Part 1 is a title and subject list of 5,041 films with subject entries; part 2 is a

* The description of the contents of this catalogue given in Mudge, Isadore G., *Guide to reference books*, Chicago, A. L. A., 1936, 6th ed., p. 383, is mistaken in its allocation of moving picture entries to part 4 for all years before 1920.

selected, classified and annotated list of 3,785 films. The list is not exhaustive. Some free films are indexed but a large majority are for sale or rent.

U. S. Library of Congress. Motion picture division. Guide to United States government motion pictures. Washington, Govt. printing office, v. 1 (1947).

The motion picture division of the Library of Congress was abolished soon after this guide was published. The guide was planned to appear annually. This first issue lists 1,330 films currently available.

Museum of Modern Art. Circulating film programs. N. Y., Museum of Modern Art, 1947. 20 p.

Documentary and educational films. N. Y., Museum of Modern Art, 1948. 34 p.

The museum's collection is the largest and most important in the world. Most of its films can be rented. Here are such rare films as Pudovkin's "Mechanics of the brain," showing Pavlov's experiments in conditioned reflex; "La Cathédrale des Morts," a film study of the romanesque cathedral at Mainz; and "Architecture d'aujourd'hui," on the work of Le Corbusier.

The above seven catalogues are the basic ones. There are many catalogues of films on special subjects such as the American college of surgeons' list of films approved by the college, the *Library Journal's* basic buying list of films recommended for first purchase, *Business Screen* magazine's index of training films, and the Worcester museum's list of art films for members of the museum, to mention only a few. But the existence of these special catalogues can all be discovered through the standard indexes, and the reference librarian will acquire them according to his needs. The *Catalogue of dance films* cited above is the only one I have discovered that does not appear in an index, hence its inclusion here.

## Dictionaries

The special (non-technical) vocabulary of the moving picture is not extensive. The Pudovkin and Rotha books listed above each contain glossaries, but oddly they do not include such frequently used terms as "panning," "wipe," and "dissolve." These terms *are* found in a glossary in Paul Burnford's *Filming for amateurs*, London, Pitman, 1940, but that book is hardly eligible for this collection on the strength of its glossary alone.

The following polyglot dictionary does not define terms, except in so far as diagrams are able to define.

Cauda, Ernesto. Dizionario poliglotta della cinematografia (tedesco, inglese, francese, italiano). Contenente oltre 18,000 vocaboli ed espressioni riferentisi alla tecnica, all' industria, al commercio. Con 400 illustrazioni nel testo e un' appendice esplicativa. Edizione internazionale. Città di Castello, Stab. tip. "Leonardo da Vinci," 1936. 467 p.

## Periodicals

The three most important periodicals for the reference librarian, both because of their excellent book reviews and thoroughness of coverage of the theatrical and non-theatrical news are: (1) The *Hollywood Quarterly*, Berkeley and Los Angeles, the Univ. of California press (indexed in the *Dramatic index*); (2) *Sight and Sound*, London, the British film institute (quarterly, not indexed in standard indexes, but supplies its own annual index); and (3) *La Revue du Cinema*, mensuelle, Paris (not indexed in standard indexes).

The *Film Forum Review*, a quarterly devoted to the use of motion pictures in adult education, published by the Institute of adult education, Teachers college, Columbia university, has good reviews of recent publications and evaluates recent educational films. Each issue is devoted to a special subject, *e.g.*, Child care, Intergroup relations.

# "Souvenirs of My Inky Past"

*Remarks by Carl Purington Rollins at the opening of the exhibition of his printing at the Grolier Club on the evening of April 19, 1949*

IT is one of the more felicitous privileges of the bookman's life to meet in this hall. In the sixty-odd years of the Grolier Club's existence, it has made a distinguished name for itself as an association of book collectors and book makers. And I think it is sometimes overlooked that without book makers, that is to say, without the artisans who print and bind books, there would be no book dealers, book collectors, or book guardians — that is, librarians.*

Amongst the founders of this Club were several men directly concerned with printing and book production: Robert Hoe, the maker of printing presses; Theodore Low DeVinne, the most learned printer whom America has produced; Arthur Turnure, who has recently been called "the aesthetic printer"; and others intimately concerned with the publication of books. To print and publish books of superior physical appearance was one of the primary aims of the Club, and one which it has consistently adhered to. In the early days DeVinne gave several lectures on types and printing, lectures later issued in printed form. And finally the Club early set out to amass a collection of books on the subject which our German friends have rather aptly called "the book arts." These bibliographical and typographical treasures now constitute one of the most important collections of such books which we have. You will find there a copy of *Mechanick Exercises or the Doctrine of Handy-Works Applied to the Art of Printing*, written by Joseph Moxon and published at London in 1683, the first English manual of the printer's craft, of very great importance historically. Beside it there is the notable two-volume reprint made in 1896 by Theodore DeVinne as a fitting testimonial to Joseph Moxon and the practice of printing. It was DeVinne and the Grolier Club which first in this country emphasized the "mechanick exercise" of printing and book making as of equal importance, at least, with the sentimental lore of book loving.

Even the most devoted printer must acknowledge that he must have a text to print, though I have known customers who seemed to labor under

* It is in this capacity that the Library asked Mr. Rollins for permission to publish these "remarks." Our thanks go to him and to Frederick B. Adams, Jr., President of the Grolier Club, for their gracious agreement that the *Bulletin* would be a suitable place for the permanent record. — Editor.

the delusion that the printing could begin before the copy was ready! But manners must adorn knowledge, and it is the printer's province to take the raw material of the book, the text, and give it comely form. It has not infrequently happened that the printer tends to mistake his calling, and attempts a primary object of artistic creation, confusing the means for the end. It was probably a fit of exasperation at the *édition de grande luxe* which caused Mrs. Warde to write that "type must be invisible." The American wood engraver, William J. Linton, had a theory that black ink was offensive to the eye, and his books, printed at his Appledore private press, were printed in so faint a color that they are almost unreadable for the average person. There can be no stranger contrast than that between his books and those of Morris at the Kelmscott Press! Some readers find these latter books overemphatic in manner.

The printing press, by its very name, implies that the type is to be impressed into the paper, and by that means rendered readable and permanent. For it is the permanence of print which is one of its great contributions to human development. Permanence, of course, is a relative term, when applied to the handiworks of man, and five hundred years, the life span of the oldest printing, is a short period as compared with the Spanish cave paintings or the Rosetta stone. Other human records, such as the prehistoric "shredded wheat biscuit," as my friend George Day calls the baked clay tablets of Babylon, have a far longer history. But no one knows how long the printed records may yet live to be. Certainly the vellum incunabula can have no predictable time of degeneration and decay. And the great Gutenberg Bible shows no evidence of mortality. Look at its black ink, probably still soft under its hard surface, and, since the eye alone is not sufficient, feel of its strong, tough linen paper, and predict if you dare that Macaulay's traveler from New Zealand may not find it still as vigorous as ever under the rubble of the British Museum. Even the trash of the wood pulp era, imprisoned between walls of silk, may have a life expectancy beyond our guessing.

Compared with other modern means of recording thought, printing is indeed perdurable. The radio broadcast you heard this morning has gone with the wind. Even if recorded on a phonograph record, that may be broken into a thousand pieces by an inadvertent blow. The popular wire recording can be expunged with a magnet. But even if we grant that some methods of modern recording may be permanent, printing still has one advantage over

any other known method — that it can make invariant copies immediately available quickly and cheaply. Mr. William M. Ivins pointed out, in a brilliant lecture a year ago, that a neglected aspect of printing is that it provided, for the first time in human history, a means of making invariant copies. His interest was, of course, in the printing of pictures, but the same argument holds true of letter-press printing from type. Here the bibliographer will cry "Hold! What of variant copies?" It is true that in the operation of the hand press changes can be made on work in process; even so, there will be many copies printed before and after such changes, and save to the specialist and the diligent seeker who wants to know "more and more about less and less," it is true that the printed book is a matter of multiple invariant copies. The King James version of the Bible exists in thousands of copies which, so far as actual words are concerned, vary not at all from each other. But where do we find one codex of a text which is precisely like another?

Fond of our archaic cast lead type, accustomed to our uncouth roman letters, preferring the solid, penetrating impression into the surface of paper made from linen rags, I am by no means sure that these elements of printing are sure to last. Chinese and Arabic symbols are much handsomer than even Jenson's or Bodoni's or Caslon's or Bruce Rogers' type forms. The energetic protagonists of the manuscript hand suggest a new calligraphy. The camera, which was the key to the ubiquitous and loathsome half-tone printing block, has now been harnessed to the composing machine. And finally Senefelder's method of surface printing, developed into the offset press, permits of a much greater flexibility than the printing press. It may well be that before the six-hundredth anniversary of Gutenberg's invention rolls around, the whole process of printing will be changed. The devoted apostles of electronics may even eliminate printer's ink, and the plasticists, paper! But so far as one may see at the moment, printing will still provide us with the readiest, cheapest, most useful and most permanent way of recording human thought.

# One Hundred Treasures

*An Exhibition to Mark the One-Hundredth Anniversary of The New York Public Library*

WHEN Christopher Columbus wrote to Luis de Santangel, one of his great friends and patrons, that "in thirty-three days I passed over to the Indies with the fleet which the most illustrious King and Queen, our Lords, gave me; there I found very many islands," he little knew that these lines and his ensuing description of the trip would become one of the greatest treasures of one of the "very many" libraries in the New World which he had just discovered. His letter to Santangel was printed in Barcelona, in April, 1493, "in a hurried and surreptitious manner." Today, only one copy is known of this so-called "Spanish folio" edition, the first printing of Columbus' epoch-making announcement. It is a truly handsome example of Spanish printing from letterpress at a time when Gutenberg's invention was still young, though it was designed not with an eye to beauty, but on the quickest possible distribution of dramatic news. Today, this first letter of Columbus is a great treasure for its historical content, for its beauty, and last but not least, for its bibliographical rarity.

No more striking example need be quoted to show the significance, and the reasons for selection, of the one hundred treasures which were shown at The New York Public Library, to mark its one-hundredth anniversary.

While the choice of the remaining ninety-nine books and documents was a matter of weighing this manuscript against that, this printed book against so many other possible candidates, the Library's main purpose and function of serving the sciences and the humanities ultimately shaped the selection. A thirteenth-century *Pentateuch,* written in Samaritan Hebrew, may be of the greatest importance for the study of Scripture, as it may be for reasons of palaeographical comparison; the *Tickhill Psalter's* famous illuminations of the early fourteenth century may serve for the study of the fine arts in England, or for more specific iconographic considerations; Gutenberg's *Bible* represents a monument to the invention of printing; Ptolemy's *Cosmographia,* printed on vellum in the city of Ulm, in 1483, represents beauty of design and the asethetic satisfaction we derive from handsome bookmaking, as well as a milestone in Renaissance scholarship. Treasures of the Library, arranged in the exhibition in chronological order from about 1300 to 1937, in surprising and stimulating contrasts, were chosen as representative examples of literature, science, world events, bookmaking or illustration.

There are documents and books which may have particularly influenced the minds of men, such as Euclid's *Elementa geometriae,* shown in its first printed edition of Venice, 1482; Thomas More's *Utopia,* of Louvain, about 1516; Cervantes' *Don Quixote,* of Madrid, 1605; and the *Declaration of Independence* in Jefferson's own handwriting. There are books and illustrations which are of beauty and quality of craftsmanship such as Colonna's *Hypnerotomachia,* of Venice, 1499; Albrecht Dürer's *Life of the Virgin,* of Nuremberg, 1511; and Utamaro's unique impression of "Three Geisha Girls," engraved upon wood sometime towards the end of the eighteenth century. There are also titles of utmost rarity from a bibliographical or collector's point of view such as *Gammer Gurton's Needle,* of 1575; the *Bay Psalm Book,* of Cambridge, Massachusetts, 1640; Woodhouse's interleaved and annotated copy of the first edition of Keats' *Endymion,* 1818; and Thomas Mann's manuscript draft of *Der Zukünftige Sieg der Demokratie,* written in 1937.

Drawn from the Library's shelves with the aid of its many special collections and divisions such as Arents, Berg, Spencer, Reserve, Manuscript, Slavonic, Jewish, Economics, Music, and others, the One Hundred Treasures represent a fitting monument to a great collection's anniversary, more than four hundred and fifty years after Columbus' extraordinary message to his friend. Little could men on the old continent know then that, today, the great documents of scholarship and printing would be assembled in their newly discovered world.

—KARL KUP

## THE LIST

### Bible Historiée et Vies des Saints. Manuscript on vellum, written in Northern France, ca. 1300.

More than 800 miniatures, each accompanied by explanatory text in Latin, teach the Scriptures to an audience which was particularly receptive to pictorial interpretation. Limoges enamels, the murals of Gothic churches, and stained glass may have served the illuminator as models. His figures are set against backgrounds of diaper patterns in which blue, red, and gold predominate, reminiscent of the backdrops of medieval miracle plays. *Spencer Collection*

### The Tickhill Psalter. Manuscript on vellum, written in England, ca. 1310.

This Psalter was written and at least partially illustrated and illuminated by one John Tickhill, prior of the Augustinian monastery of Worksop, near Nottingham, in central England, between the years 1303 and 1314. It is remarkable for its wealth of illustration and high standard of artistic work. During the eighteenth century, the manuscript came into the possession of the Kerr family, Earls of Ancram and Lothian. In 1932, it was sold in New York at auction, and acquired by the Library.

*Spencer Collection*

### Wyclif, John. Translation of the New Testament, ca. 1380.

Here we see the oldest form of Wyclif's translation from the Greek into English. This manuscript is one of eight of this kind which have survived from the lifetime of Wyclif.

*Manuscript Division*

## Wöchentlich Andacht zu Seligkayt. South Germany, 15th century.

This manuscript on vellum has sixty-nine small contemporary woodcuts printed in the text and colored. One hypothesis advanced by scholars is that manuscripts bearing this kind of picture represent a transitional stage, or stepping-stone, between the illuminated manuscript and the printed book.

*Manuscript Division*

## Ulrich von Richenthal. The Chronicle of the Council of Constance. Manuscript on paper, South Germany, ca. 1450–1460.

This actual account by an eye witness, Ulrich von Richenthal, was written and illustrated by an artist of the Constance school, with over two hundred pen-and-ink sketches, colored by hand. It is the second-oldest known version of the Chronicle of the Council of Constance and was copied from a manuscript now lost. The manuscript represents the style of writing and illustration, typical of the books made for popular consumption, at a time when printing from movable type was already in existence. *Spencer Collection*

## A "Girdle Book" Breviary. Manuscript on paper, South Germany, dated 1454. Bound into a leather pouch.

Manuscript breviaries for the use of the clergy were not uncommon in the fifteenth century, but a breviary bound into a leather pouch to be buttoned and carried in a belt or girdle is of great rarity. Not more than thirteen such "Girdle Books" are known to survive. The breviary was written by Brother Sebaldus of the monastery of Kastl, near Eichstätt, Germany, and is dated 1454. It contains four single woodcuts of the early fifteenth century pasted onto the pages of the text for illustration. *Spencer Collection*

## Biblia. Mainz: Johann Gutenberg? 1455?

The so-called Gutenberg, or 42-line, Bible was the first large book, if not the first considerable piece of printing, executed in Europe from movable metal types. This copy, purchased for James Lenox at the Wilkes sale in London in March, 1847, was the first to be brought to this country. *Lenox Collection*

## Claudius Ptolemy. Geographia. Florence? Italy, ca. 1460.

Ptolemy was an eminent scientist who lived in Egypt at the beginning of the Christian era. Until the discoveries of the Columbian period, his geographical works were accepted as authoritative.

This manuscript is often referred to as the *Codex Ebnerianus*, after the name of a previous owner. The Library published a special edition from this text in 1932.

*Manuscript Division*

## Richard Aungerville, known as Richard de Bury. Philobiblon. Cologne: Printer of Augustinus' *De fide*, 1473.

The *Philobiblon* is the earliest published treatise on the love of books. Its author, living some hundred years before the invention of printing in Europe, amassed one of the greatest collections of manuscripts in fourteenth-century England. His famous treatise became the prototype of the many books on book-collecting which have appeared since this first edition was issued in 1473. *Reserve Division*

## Jacob ben Asher: The Four Pillars. Pievo di Sacco, 1475.

The author of this code of Jewish law was a refugee from Germany who died in Toledo, Spain, before 1340. The printer of the book was a physician, Meshullam Cusi ben Moses Jacob, whose enthusiasm for the newly invented art is expressed in the following poem at the colophon:

> Wisdom am I, and crown of all science,
> Hidden am I, a mystery to all.
> Without pen stroke, my imprint stands patent,
> Without scribe, lo! a volume appears.

This is one of two recorded copies on vellum of the first Hebrew printed book.

*Jewish Division*

## Jacobus de Cessolis. The Game and Playe of the chesse. Bruges: William Caxton and Colard Mansion, 1476?

The second book printed in English is not a treatise on chess itself, but an essay on the moral virtues, with the different pieces used in the game symbolizing the various conditions of life. *Lenox Collection*

## Giorgio Chiarini, supposed author. Libro che Tracta di Mercatantie et Vsanze de Paesi. Florence: Francesco di Dino, 1481.

The exchange customs and other commercial practices of the fifteenth-century Florentine merchants are here discussed in the first printed book on the subject. It was the source from which many later writers drew material, and is especially important for its picture of the practical problems of the Renaissance business world. *Reserve Division*

## Dante Alighieri. La Divina Comedia. Florence: Nicolo di Lorenzo, 1481.

Dante's principal work is here shown in the Florence edition, illustrated with copper engravings. These illustrations have been attributed to Sandro Botticelli and to Baccio Baldini. Only nineteen of the innumerable illustrations planned were printed; two of these were printed immediately upon the pages of the first signature; seventeen were pasted into their designated spaces; the rest of the book remained without plates. The plan of illustrating the edition was abandoned. The "copper plate Dante" is a fifteenth-century publishing and printing failure. *Spencer Collection*

## Euclid. Elementa geometriae. Venice: Erhard Ratdolt, 1482.

Euclid's great contribution to mathematics was his systematic and logical expression of the geometrical knowledge extant in his day. Very little is known about his life, but so well did he organize his "Elements" that the work has been used without any important changes from about 300 B.C. to the present day. This is the first printed edition. It contains the Latin translation of Johannes Campanus (fl. ca. 1260). *Parsons Collection*

## Claudius Ptolemy. Cosmographia. Ulm: Lienhart Holle, 1482.

The woodcut map of the world as it was known years before the discovery of America is here vividly colored by hand in the manner of medieval manuscripts. This copy of the Ulm Ptolemy is printed on vellum and was once owned by Prince Eugene of Savoy. His coat of arms is on the binding of red morocco. *Spencer Collection*

## Bible. Bohemian. Prague: Jan Kamp, 1488.

This work, known as the Prague Bible, is the earliest complete Bible in Czech. The text follows an old version revised by John Huss. Only a few copies of this volume are extant. *Reserve Division*

## Moses ben Nachman. Perush Ha-Torah. Lisbon, 1489.

This commentary on the Hebrew Pentateuch was a popular work in the early days of Hebrew printing; within less than a decade three different editions, each one sumptuous in appearance, were printed at Lisbon, Rome, and Naples. The Lisbon edition, shown here, is the first edition and the first book printed in the capital of Portugal. *Jewish Division*

## Triod Tzvetnaya. (The Floral Triodion or Pentecostarion) ca. 1491.

A liturgical work of the Eastern Orthodox Church, this volume is believed to have been printed in Cracow by Schweidpolt Fiol (Viol) in 1491. This is the initial date in the history of printing from Cyrillic type. Only four other copies are extant. *Reserve Division*

## Franchino Gaffurio. Theorica musices. Milan: J. Petri de Lomatio, 1492.

The first edition of this work appeared in 1480 as *Theoricum opus musicae disciplinae*. The second edition, shown here, is a rare musical incunabulum containing examples of musical notation reproduced by means of woodcuts. *Music Division*

## Christopher Columbus. Letter to Luis de Santangel, 15 Feb. 1493. Barcelona: Pedro Posa, 1493.

Unknown until its discovery in Spain about 1889, this so-called "Spanish folio" edition is the first printing of Columbus' epoch-making announcement of his discovery of a New World. This is the only copy known. *Reserve Division*

## Francesco de Colonna. Hypnerotomachia Poliphili. Venice: Aldus Manutius, 1499.

The *Hypnerotomachia* by Venice's great printer, Aldus Manutius, has been called the most perfect book of the fifteenth century and a masterpiece of the classical period of Venetian book illustration. Its woodcuts have been attributed to Bellini, Montagna, Cima, and Carpaccio. This copy is printed on vellum. *Spencer Collection*

## Aesop's Fables. Manuscript on vellum. Northern Italy, ca. 1500.

This splendid manuscript is written in Greek and illuminated with innumerable miniatures in the style of Florentine book illumination of the late Renaissance. *Spencer Collection*

## Amerigo Vespucci. Account of his Third Voyage. Paris: Felix Baligault and Jehan Lambert, 1503.

Vespucci's third voyage to the New World, covering the period from May 14, 1501, to September 7, 1502, was the first one to be publicized in a printed account. The Paris, 1503, edition is the first in Latin, before the title "Mundus Novus" was added. The book is in the form of a letter written to Vespucci's former employer, Lorenzo Pier Francisco di Medici, head of the great Florentine banking house. *Lenox Collection*

## Isaac Abravanel. Rosh Amanah; Zebach Pesach; Nachlat Abot. Constantinople, 5266 (1505).

Isaac Abravanel's writings include commentaries on biblical books and philosophical and ethical texts. They were very popular, and Christian scholars of the seventeenth and eighteenth centuries paid considerable attention to them.

The attractive borders on the title page, which were taken to Constantinople by Hebrew printers (refugees from Portugal), had been used in earlier publications, including the 1489 *Perush Ha-Torah.* *Jewish Division*

## Martin Waldseemüller. Cosmographiae introductio. St. Dié: Gualtherus Lud, April 25, 1507.

The name "America" was first applied to the New World in "this small book of far-reaching consequence." Miss Margaret B. Stillwell, in her *Incunabula and Americana,* translates the famous passage:

> "But now that these parts have been more extensively examined, and another fourth part has been discovered by Americus Vespuccius. . . I do not see why we should rightly refuse to name it America. . . after its discoverer Americus, a man of sagacious mind, since both Europe and Asia took their names from women."

*Lenox Collection*

## Quintus Horatius Flaccus. Opera. Manuscript on vellum, Italian, ca. 1510–1530.

This Renaissance manuscript version of the complete works of Horace, written in Southern Italy (probably Naples), combines the most perfect penmanship with exquisitely illuminated initial letters, borders, and incidental decoration in bronze, silver, purple and blue colors. The manuscript was written and illuminated at the beginning of the sixteenth century, long after printing from movable type had been invented. *Spencer Collection*

## Albrecht Dürer. The Three Great Books. Nuremberg: Hieronymous Hölzel, 1511.

Albrecht Dürer's woodcut series of *The Life of the Virgin, The Passion of Our Lord,* and *The Apocalypse* were issued in book form soon after the master's return from his Italian journeys. The "Three Great Books," as they are commonly called, are here bound together, in a contemporary Franconian binding.

*Spencer Collection*

## Jan Stobnica. Introductio in Ptolomei Cosmographiam. Cracow: Florian Ungler, 1512.

The news of the discovery of America was first brought to Eastern Europe by this book. Only fifteen copies are known in European and American libraries. *Reserve Division*

## Sir Thomas More. Libellus vere aureus. . . de optimo reip. statu, deque noua Insula Vtopiae. . . nunc primum editus. n. p., n. d. (1516?)

More's account of the ideal commonwealth, Utopia, was first written in Latin and published in Louvain, probably in 1516, in the edition shown here, which was overseen by the great scholar, Erasmus. It gave the world a new word and ideas that are still revolutionary.

*Berg Collection*

## La Conquista del Peru. Seville: Bartolomé Perez, April, 1534.

The dramatic story of Pizarro's conquest of Peru is told here by one of his followers who returned to Spain shortly after the treacherous execution of Atahualpa, the last Inca ruler, whose meeting with the conquistadors is pictured on the title page. This is the second printed account of the conquest so far known, and the copy shown is one of only two recorded. *Lenox Collection*

## Aztec Manuscript. Province of Toluca, Mexico, ca. 1535.

An unusual account of the division of land by the invading Spaniards is here shown in a manuscript written and illustrated with crude pen-and-brush sketches by an Aztec Indian, under Spanish influence. The manuscript is written on paper made from the maguey plant. It is in Latin characters, yet in the language of the aboriginal Indians of the province of Toluca. It represents a record of life and activity in Central America shortly after the arrival of the conquistadors. *Spencer Collection*

## Gerardus Mercator. Cordiform Map of the World, 1538.

Mercator's "Orbis imago" is probably the second map produced by the great cartographer and inventor of the famous Mercator projection. It is the earliest dated map to apply the name America to both continents. Only one other copy is known. *Lenox Collection*

## Nicolaus Copernicus. De revolutionibus orbium coelestium. Norimbergae: Johannes Petreius, 1543.

Here, in the foundation book of modern astronomy, of which this copy is a first edition, the heliocentric theory of the universe was first given full expression and supported by mathematical calculations. Its publication led to the gradual abandonment of the geocentric theory which held that the earth was stationary and that the sun and stars revolved around it.

*Reserve Division*

## Juan de Zumárraga, Bishop of Mexico. Dotrina breve. Mexico: En casa de Juan Cromberger, 1543.

In 1539, just one hundred years before the beginning of printing in New England, Juan Cromberger of Seville sent to Mexico his associate, Juan Pablos, to set up a printing press in that newly conquered country. Bishop Zumárraga's treatise on Catholic doctrine is the fourth recorded publication of this first printing press to be established in the New World. The copy shown is of the first issue, of which there are seven located copies.

*Reserve Division*

## André Thevet. Les singularitez de la France antarctique. Paris: Heritiers de Maurice de la Porte, 1557.

The first edition of this famous work on Brazil is a superlatively rare book, of which apparently only three other copies are recorded. It contains the first published account of the cigar and its use by the natives; it is also the second published work relating to Canada, and records Cartier's description of pipe-smoking among the Indians there.

*Arents Tobacco Collection*

## John Foxe. Actes and Monuments of these Latter and Perillous Dayes, Touching Matters of the Church. London: By J. Day, 1563.

This history of the Christian Church, popularly known as "Foxe's Book of Martyrs," was first written in Latin and published at Strasbourg. The first English edition, printed in 1563, was literally read to pieces, despite its length. Only two perfect copies, of which this is one, are supposed to exist.

*Berg Collection*

## Bible: Acts and Epistles. Moscow: Printed by Deacon Ivan Fiodorov and Peter Timofeyev Mstislavetz (of Mstislavl), 1564.

This highly prized volume in the Church Slavonic language, is the earliest dated Russian book. Fiodorov, who died in 1583, is venerated as the first Russian printer.

*Slavonic Division*

## Berg, Adam. Patrocinium musices. Munich, 1573–1589.

Of the twelve volumes comprising this collection of sacred music, seven were devoted to the works of Orlando di Lasso, who died in 1594. The set was issued under the patronage of the Duke of Bavaria, and is an exceptionally fine example of printing from movable type, each note having staff lines attached to it.

*Music Division*

## Songes and Sonets written by The Right Honorable Lorde Henry Haward Late Earle of Surrey, and Others. London: R. Tottell, 1574.

This earliest collection of lyric poetry of the English Renaissance is generally known as "Tottel's Miscellany" after Richard Tottel, who compiled and published it. It was so popular that it ran into eight editions between its first appearance in 1557 and 1574. Of these eight editions, only twenty-one copies altogether are recorded as having survived.

*Berg Collection*

## A Ryght Pithy, Pleasaunt and Merie Comedie: Intytuled Gammer Gurtons Nedle. . . Made by Mr. S. Mr. of Art. London: By T. Colwell, 1575.

Considered the first regular comedy in English dramatic literature, *Gammer Gurton's Needle* was published in 1575. Mr. S., Master of Arts, is now believed to have been William Stevenson of Christ's College, Cambridge. Only eleven copies of this, the first, edition are now known. *Berg Collection*

## Baltazarini da Belgiojoso. Balet comique de la Royne. Paris: Le Roy, Ballard & Patisson, 1582.

This is the first ballet ever to be printed, and contains vocal music in score as well as dances. The ballet was presented at the wedding of the Duc de Joyeuse and Mlle. de Vaudemont in 1581. The copy on display was once the property of Ben Jonson.

*Music Division*

## Elizabeth, Queen of England, and Sir Walter Raleigh. Document signed, December 31, 1593.

A payment of money is authorized by this original document on vellum, signed by the Queen and her Captain of the Guard, the glamorous Raleigh. Manuscripts signed by both these great names in tobacco history and legend are virtually unknown.

*Arents Tobacco Collection*

## Anthony Chute. Tabaco. London: Adam Islip, 1595.

Only one other copy is known of this first English work entirely on the subject of tobacco. For long no copy of this book was seen by bibliographers, and many writers on the subject did not know of its existence.

*Arents Tobacco Collection*

## Chang Tse-Tuan. The River Festival. Chinese scroll painting, Ming dynasty.

This Chinese scroll painting depicts the life of the people living in the region of the "Upper River," the Yangtze valley. The original painting is attributed to Chang Tse-Tuan of the Sung dynasty, 960–1268 A. D.; the painting shown has been copied by an unknown artist of the late Ming dynasty, in the early seventeenth century. *Spencer Collection*

## James I, King of England. A Counterblaste to Tobacco. London: Robert Barker, 1604.

King James' "Counterblaste" is the best-known work in English literature about tobacco, and the most violent denunciation of tobacco ever written.

*Arents Tobacco Collection*

## Miguel de Cervantes Saavedra. El Ingenioso Hidalgo Don Qvixote de la Mancha. Madrid: Por Juan de la Cuesta, 1605.

*Don Quixote* may be read as a burlesque of the chivalric romances of the sixteenth century or as a satire on political and ecclesiastical abuses. It may also be read for pleasure, as one of the great narratives of fiction. This is a copy of the first edition.

*Berg Collection*

## Thomas Morley. The First Booke of Consort Lessons, made by diuers exquisite Authors, for sixe Instruments to play together. Thomas Snodham for John Browne, 1611.

One of two remaining copies of the Treble-Violl part of a collection of popular Elizabethan tunes, set for "broken consort." This work is significant as an early example of "orchestration" for an ensemble of mixed instruments. This part belongs to the second edition; the first appeared in 1599.

*Music Division*

## Samuel de Champlain. Les voyages du sieur de Champlain. Paris: Jean Berjon, 1613.

The first edition of Champlain's account of his four voyages to America during the years from 1604 to 1613 is one of the great landmarks of Canadian history. It gives detailed information concerning Indian manners and customs, and includes among its illustrations a rare map showing Champlain's explorations southward along the coast of New Brunswick and New England. This is the first map to picture the coastline of New England with approximate accuracy. The Library's copy was formerly in the collection of Prince Eugene of Savoy. *Lenox Collection*

## Firdausi. Shah Namah. Persian manuscript, written in 1614.

In 935 A. D., the Persian poet, Firdausi, wrote his great epic poem, called *Shah Namah*, or "The Book of Kings." His verses soon became the national epic of Persia, to be quoted, copied, and illustrated through the centuries. The manuscript listed here was written and illuminated, on paper, in the year 1614, and is from the hand of one Mohamed 'Ali. It contains some of the finest work of the seventeenth-century school of Persian miniature painting. *Spencer Collection*

## Robert Hole. Parthenia In-Violata, or Mayden-musicke for the Virginalls and Bass-viol. London: J. Pyper, ca. 1614.

A companion volume, *Parthenia*, which appeared in 1611, was the "first musicke that ever was printed for the virginalls." The title of the book listed here is a pun upon the Greek "Parthenos" (virgin) and "In-Violata" (set for the viol to accompany the virginal); both were popular instruments of the period. This is the only known copy of the work.

*Music Division*

## James I, King of England. The Workes. London: Robert Barker and John Bill, 1616.

The first folio edition of the works of tobacco's greatest enemy includes his famous "A Counterblaste to Tobacco." This copy was bound for his wife, Anne of Denmark, and has her arms and monogram on the sides. Books from her library are extremely rare.

*Arents Tobacco Collection*

## John Donne. The Westmoreland Manuscript of the Poems. ca. 1619.

This manuscript of Donne's poems, in an unknown hand, may have been presented by the poet himself to his friend Rowland Woodward, around 1619, and may have passed from Woodward into the family of the Earls of Westmoreland. The manuscript contains elegies, verse epistles and satires, paradoxes and epigrams in verse and is one of the most important sources of Donne's poetry. It is bound in the original vellum. *Berg Collection*

## James I, King of England. Opera. London: Bonham Norton and John Bill, 1619.

King James prided himself on composing as readily in Latin as in English. In this first collected edition of his works in Latin, the "Counterblaste" is called "Misocapnus." This copy once belonged to Ben Jonson, the dramatist, and the title page bears his signature and motto: "Tanquam explorator."

*Arents Tobacco Collection*

## William Shakespeare. Mr. William Shakespeares Comedies, Histories, and Tragedies. London: By I. Iaggard, and E. Blount, 1623.

The first collected edition of Shakespeare's plays, known as the first folio, was brought together by two actors, John Heminge and Henry Condell. Both men were associates of Shakespeare's at the Globe Theatre and were mentioned in his will. Though not of great rarity, the first folio is beyond doubt the best-known and most important printed work in English literature. And its fame happily illustrates Shakespeare's own lines:

"Not marble nor the gilded monuments
Of princes shall outlive this powerful rhyme."

*Berg Collection*

## Captain John Smith. The Generall Historie of Virginia, New-England and the Summer Isles. London: M. Sparkes, 1624.

King James I's copy, shown here, is of the first edition, first issue, with the 1624 date on the title page, the rare portrait of the Duchess of Richmond, to whom the book is dedicated, and the four maps in the earliest state known with this book.

*Arents Tobacco Collection*

## Lope Felix de Vega Carpio. El Brasil Restituido. Madrid, 1625.

De Vega is regarded as one of Spain's greatest poets and the founder of Spanish drama. He completed and signed this manuscript (possibly the only surviving original of one of his plays) just ten years before his death.

*Manuscript Division*

## John Milton. A Maske Presented at Ludlow Castle, 1634. London: For H. Robinson, 1637.

Milton undertook to write *Comus* at the invitation of the composer, Henry Lawes, who supplied the music. It was played before the Lord President of Wales. Only twenty-one copies of this, the first edition of the poet's first separate publication are known.

*Berg Collection*

## The Whole Book of Psalmes Faithfully Translated into English Metre. Cambridge, Mass.: Imprinted by Stephen Daye, 1640.

The famous "Bay Psalm Book" was so called from the fact that these hopelessly unpoetical versions of the Psalms were the product of the chief divines of the Massachusetts Bay Colony, including such prominent figures as Richard Mather, Thomas Welde and John Eliot. It has the distinction of being the first book printed in what is now the United States. This is one of eleven known copies.

*Lenox Collection*

## Jeremy Taylor. Antiquitates Christianae. London: R. Norton for R. Royston, 1675.

An English binding of the seventeenth century by the "Mearne binder," a name ascribed to a binder who was supposed to have served the English kings and to have decorated the bindings in this particular style. He is generally considered to have been influenced by the French binder, Le Gascon. But if he imitated French work in his designs, he certainly evolved a style of his own, and many of his tools are distinctly original.

*Spencer Collection*

## Martín del Castillo. Arte Hebraispano: Grammatica de la lengua santa en idioma Castellano. Leon de Francia, 1676.

The author of this Hebrew grammar, which was the first Hebrew book written in the New World, was a Franciscan monk living in Mexico. The book was printed in France, because no Hebrew types were then procurable in America. *Jewish Division*

## New York City. The Dongan Charter. April 27, 1686.

Governor Thomas Dongan signed and placed his seal on this charter which confirmed the rights and powers of the Corporation of the City to carry on the municipal government; this is the first of a succession of New York City charters upon which the government of our city is based. Owing to calendar changes in the middle of the eighteenth century, the date now corresponds to May 7th.

Owned by the Corporation of the City of New York; deposited in custody of The New York Public Library since 1899.

*Manuscript Division*

## Joseph Penso. Confusion de confusiones. Amsterdam, 1688.

The operations of the Amsterdam Bourse are discussed in this amusingly titled book, written in the form of a dialogue. It is considered to be the earliest published work on stock-exchange practice. This is one of five known copies, no other being at present recorded in this country. *Reserve Division*

## New York Colony. The Laws & Acts. New York: William Bradford, 1694.

Within a year after Bradford had established New York's first printing press, he issued the first compilation of the laws of the colony. It is one of his most important early publications, and was probably completed in January, 1694, although sections of it had been printed in 1693. This is one of nine recorded copies. *Lenox Collection*

## A Book of Prayers. Ethiopian manuscript, eighteenth century.

The untrained hand of a peasant monk illustrated this prayer book, written on vellum in the old Ethiopian language, at the beginning of the eighteenth century.

*Spencer Collection*

## Daniel Defoe. The Life and Strange Surprizing Adventures of Robinson Crusoe of York, Mariner. London: For W. Taylor, 1719.

Defoe's use of realistic detail in *Robinson Crusoe* had a profound effect on the development of the English novel and has fascinated young and old readers for two centuries. This copy of the first edition is bound in contemporary calf. *Berg Collection*

## The New-York Gazette. No. 48. Sept. 26 – Oct. 3, 1726. New York: William Bradford, 1726.

William Bradford issued the first number of New York's first newspaper on November 8, 1725, judging by the date of the earliest issue located (March 7, 1726), and from contemporary evidence. It was published for nineteen years, being discontinued in 1744, probably with the issue for November 19th. The issue shown has been chosen to represent the Library's important holdings of American newspapers in general. Those published before 1801 are administered by the Reserve Division, and those from 1801 on, by the Newspaper Division (in the Library's Annex, 137 West 25th Street). *Reserve Division*

## The New-England Primer Enlarged. Boston: S. Kneeland & T. Green, 1727.

The "New England Primer," with its combination of rhymed alphabet, speller, moral lessons, and catechism, is perhaps the most famous children's book ever published. It is known that there were printings of the Primer as early as the 1680s, but no copies have survived of any edition earlier than that of 1727, of which this is the only known copy.

*Reserve Division*

## A Plan of the City of New York From an Actual Survey Made by James Lyne. New York: William Bradford, 1731.

The "Bradford map," so called from the name of its publisher, is the first plan of New York to be printed here and one of the earliest examples of engraving on copper executed in New York. This copy is one of three known.

*Reserve Division*

## Alexander Pope. Manuscript of The Essay on Man, Epistles I–III. 1732?

In setting forth to prove in *The Essay on Man* that "Whatever Is, is Right," Pope made one of the most ambitious attempts in eighteenth-century English poetry. This manuscript, which is one of three varying drafts and represents an intermediate stage of composition, shows how he labored over this difficult project. *Berg Collection*

## Thomas Gray. An Elegy Wrote in a Country Church Yard. London: For R. Dodsley, 1751.

Gray's *Elegy* is one of the best-known poems of the classical period of English literature. This uncut copy of the first issue of the first edition is believed to be in original wrappers.

*Berg Collection*

## Benjamin Franklin and David Hall. Work Book No. 2. Philadelphia, 1759–1766; 1782–1789.

In the account book shown here Franklin and Hall kept records of their printing business. The entries for 1782 to 1789 probably relate to work done by the firm of Hall and Sellers. *Manuscript Division*

## The Royal American Magazine, or Universal Repository of Instruction and Amusement. Boston: Joseph Greenleaf, 1774–1775.

The *Royal American Magazine* was an important step in the development of American publishing, since it is generally considered the ancestor of today's picture magazines. It was edited and printed by Isaiah Thomas and Joseph Greenleaf from 1774 to 1775, when it was discontinued. It contained serialized "true confession" stories, music, and even a "directory of love." During its short but exciting life, it ran twenty-two engravings by Paul Revere and Joseph Callender, the best talent available.

*Spencer Collection*

## Declaration of Independence. Philadelphia, July, 1776.

This manuscript, in the handwriting of Thomas Jefferson, is one of the five drafts or fair copies he made of the Declaration of Independence. Dr. Thomas A. Emmet gathered into a volume on the inception of the Declaration, in which this manuscript is bound, at least one letter or signature by each man who signed that historic document.

*Manuscript Division*

## Constitution of the United States of America. Bill of Rights. September 25, 1789.

Attested copies of the twelve Articles of amendment to the Constitution as proposed by the Congress were sent out by that body, probably one to each state. Except the first two Articles, they were ratified by the required number of states by December 15, 1791, and thus became the first ten amendments. They have since been known as "The Bill of Rights." *Manuscript Division*

## Three Geisha Girls. Color woodcut. Utamaro. ca. 1790.

This impression of one of the noblest prints by Utamaro is supposed to be unique, with its "mica," or silver, background in a perfect state of preservation. Utamaro's work is ranked highest in the field of the Japanese print. It was by his portraits of women that the artist won his fame, both in Japan and abroad.

*Prints Division*

## George Washington. Farewell Address. Philadelphia, 1796.

This manuscript, entirely in the handwriting of President Washington, is the final form

which he delivered in person to the printer, David Claypoole. It was published, September 19, 1796, in *Claypoole's American Daily Advertiser*, of Philadelphia. The Library published the history of the Farewell Address, with facsimiles and transliterations, in 1935.

*Manuscript Division*

## Samuel Taylor Coleridge and William Wordsworth. Lyrical Ballads. Bristol: By Biggs and Cottle, for T. N. Longman, 1798.

The Bristol edition of *Lyrical Ballads* is scarce, and a copy like this, containing the poem "Lewti" and the "Contents" with the poem listed, is a great rarity. Upon the publication of this volume, readers knew that a change — later called the Romantic Movement — had come over English poetry. Coleridge's grandson identified this copy as one that had belonged to the poet's sister-in-law and its cotton binding as possibly being from a dress of Mrs. Coleridge's. *Berg Collection*

## Joseph Hopkinson. Hail! Columbia, Happy Land. Philadelphia, 1798.

This great patriotic song was written during the undeclared war with France in 1798. The air to which the words were set was "The President's March," by Philip Phile. The use of President John Adams' portrait establishes this as the first issue; soon afterward, a second issue appeared showing George Washington in the vignette. *Music Division*

## Charles Lamb. A Farewell to Tobacco. Autograph manuscript, ca. 1805.

Lamb's "Farewell to Tobacco" is the most famous smoking poem, by one of the most-beloved literary smokers. Lamb, of course, never gave up tobacco. He is reported to have said that he wished to draw his last breath through a pipe and exhale it in a pun. We can agree with Hazlitt that these lines in tribute to the "friendliest of plants" have rarely been surpassed in quaint wit.

*Arents Tobacco Collection*

## Ludwig van Beethoven. Opus 97: trio in B flat. Manuscript.

This score fills eight pages which once formed part of one of the composer's sketch-books; it shows, by revisions running into the margins, his patient striving to perfect his musical thought. The composition was finished in 1811. *Manuscript Division*

## Francis Scott Key. The Star Spangled Banner. Baltimore, 1814.

Shortly after the British bombardment of Fort McHenry at Baltimore in September, 1814, this first sheet-music edition of our national anthem was published. The words were set to an old English tune entitled "To Anacreon in Heaven." *Music Division*

## John Keats. Endymion. London: For Taylor and Hessey, 1818.

This copy of the first issue of the first edition of *Endymion* belonged to Richard Woodhouse, one of Keats' most enthusiastic admirers. Woodhouse was a reader for the publishing firm of Taylor and Hessey and persuaded them to publish *Endymion*. He interleaved this copy and annotated it, basing many of his notes on the first draft of the manuscript.

*Berg Collection*

## The Hudson River Portfolio. New York: H. I. Megarey, 1823–1824.

The aquatints of the *Hudson River Portfolio* represent views of the Hudson River, its towns and places of interest from Albany to New York City, from the drawings by W. G. Wall, engraved by John Hill, and published in New York by Henry I. Megarey. This Hudson River series, an early tribute to the beauties of the "American Rhine," is rarely found in complete copies. Its plates belong to the best color work produced in this country, at the time of its publication.

*Spencer Collection*

## Edgar Allan Poe. Tamerlane and Other Poems. By a Bostonian. Boston: C. F. S. Thomas, 1827.

Poe calls himself a Bostonian on the title page of his first volume of poetry, perhaps because he had been born in Boston, perhaps because he had taken refuge there after a quarrel with his Virginian foster-father, perhaps because he had the pamphlet published there. The little book is one of the great rarities of American literature: about a dozen copies are known to exist, of which two are in the Berg Collection. *Berg Collection*

## Nathaniel Hawthorne. Twice-Told Tales. Boston: American Stationers Company, 1837.

Though it was his third published book, this collection of short stories was the first to

Nathaniel Hawthorne, *continued*

bear Hawthorne's name on the title page. The copy shown here was presented by him to Sophia Peabody in September, 1838, four years before their marriage. Their son described the book as a betrothal gift to his mother, and it is believed that Hawthorne had it especially bound for her. *Berg Collection*

## Edgar Allan Poe. The Murders in the Rue Morgue, and The Man that Was Used Up. Philadelphia: W. H. Graham, 1843. (The Prose Romances of Edgar A. Poe. Uniform Serial Edition. No. 1)

In 1843, when his fortunes were at a low ebb, Poe attempted to win a popular success by the publication of his stories in a cheap series. Number 1 — and apparently the only number — of "The Prose Romances" is the first edition of one of his greatest thrillers, *The Murders in the Rue Morgue,* which had previously appeared in magazine form. But even at 12½ cents a copy, the venture was a failure. Only ten of the pamphlets have survived, and possibly no other is in such pristine condition. *Berg Collection*

## William Makepeace Thackeray. Vanity Fair. London: Bradbury & Evans, 1848.

Thackeray's satirical study of English society was dedicated to Bryan Waller Procter, who wrote verses under the pseudonym of Barry Cornwall. This is the dedication copy (procured from Procter's daughter), sent by Thackeray to his friend and signed on the dedication page, as was the novelist's habit with dedication copies. *Berg Collection*

## Charles Dickens. A Christmas Carol. London: Bradbury and Evans, 1849.

Between 1858 and 1868 Dickens went on four prolonged tours, including a visit to the United States, on which he gave public readings from his stories. This copy of *A Christmas Carol,* one of his most popular readings, he prepared for use by inlaying the leaves, writing directions and transition passages in the margins, and marking omissions in the text.
*Berg Collection*

## Herman Melville. The Whale. London: R. Bentley, 1851.

Melville's masterpiece was published in London as *The Whale* before it appeared in New York as *Moby Dick; or The White Whale.* This beautifully preserved copy was presented by the author to the man who — as the play on words in the inscription suggests — was to become his brother-in-law within the year.
*Berg Collection*

## Walt Whitman. Leaves of Grass. Brooklyn, N. Y., 1855.

"I celebrate myself," Whitman declared in 1855 in the opening poem of *Leaves of Grass.* Though the celebration was incomprehensible to many and scandalous to some, Ralph Waldo Emerson was among the first to recognize that a new and vital voice had been heard in American poetry. This is the first issue of the first edition of a book of which the author produced nine greatly augmented editions.
*Berg Collection*

## Charles Lutwidge Dodgson (Lewis Carroll). Alice's Adventures in Wonderland. London: Macmillan, 1865.

Begun to entertain the three Liddell children, Lorina, Alice, and Edith, on an afternoon boating party in 1862, *Alice* was written down and presented in 1865 to the children and grown-ups of the world, with illustrations by John Tenniel. Because both author and illustrator objected to the poor reproduction of the drawings, the first edition was recalled, and less than a score of copies are now known. With this copy of the first, or 1865, edition are shown several of Tenniel's original drawings for the illustrations. *Berg Collection*

## Mark Twain. The Manuscript of *A Connecticut Yankee in King Arthur's Court.*

While reading Malory's *Morte d'Arthur,* Twain was inspired to mix medieval romance and nineteenth-century knowledge and ideas — an inspiration which produced the humor of *A Connecticut Yankee.* Because of the way it both burlesques and attacks social abuses, the novel has been compared to *Don Quixote.*
*Berg Collection*

## Robert Louis Stevenson. A Child's Garden of Verses. London: Longmans, Green, 1885.

No tribute is more affectionate than the lines in which Stevenson dedicated his *Child's Gar-*

*den of Verses* to his old nurse, Alison Cunningham:

> My second Mother, my first Wife,
> The angel of my infant life —
> From the sick child, now well and old,
> Take, nurse, the little book you hold.

This, the dedication, copy of the little book, was presented to "Cummy" herself by her boy, R. L. S. *Berg Collection*

## Theodore Dreiser. The Manuscript of *Sister Carrie*. 1900.

The complete manuscript, in the author's hand, fills five volumes. Dreiser began a revolt against the "genteel" literature of the close of the nineteenth century; this book marked him as a pioneer writer of the realistic type of American fiction. *Manuscript Division*

## Thomas Mann. Der Zukünftige Sieg der Demokratie (The Coming Victory of Democracy). Manuscript dated "10 XII 1937."

In this essay, written in times of doubt and danger, Thomas Mann expresses his belief in the future of democracy. Mann, distinguished German novelist and Nobel prize winner, is typical of many brilliant European intellectuals of recent decades in renouncing the Old World for the New. This address was delivered in many places in the United States during a lecture tour early in 1938.

*Manuscript Division*

## The Olive Branch Petition. Manuscript, 1775.

This petition to George III of England was signed by the members of the Continental Congress on July 8, 1775. It was sent to the King in a final hope of heading off the American Revolution by having him direct his ministers to repeal the acts restricting colonial trade and to cease trying to collect taxes by force of arms.

It is called "The Olive Branch Petition" because of a letter written by John Adams at the time this document was being drafted, saying that the general wish of the populace was "to keep open the door of reconciliation, to hold the sword in one hand and the olive branch in the other."

The petition was delivered by hand to the British Secretary of State for the Colonies late in August, 1775, and by September 1st, the colonists' agents were told there would be no royal answer to it. In the following July, the Declaration of Independence was issued.

This manuscript was added to the exhibition as the "101st treasure." It is a recent gift from Lucius Wilmerding, Esq., a Trustee of the Library.

This is one of two original engrossed manuscripts taken to England by the colonists' agents. The other copy is in the Public Record Office, London. *Manuscript Division*

# A Directory of the Book-Arts and Book Trade in Philadelphia to 1820 including Painters and Engravers

*By* H. Glenn Brown and Maude O. Brown

PART II

Bickerton, Benjamin, printer.
1802 (P).
Near 94 Gaskill, 1809.

Bicking, Frederick, papermaker.
Mill Creek, Eight miles north of Philadelphia, *ca.* 1752; died 1811 (MC).
Merion Twp., Philadelphia Co., 1761 (*Pa. Gaz.*, July 9).

Bicking, Frederick, Jr., papermaker.
Mill Creek, Eight miles North of Philadelphia, before and after 1811 (MC).

Bicking, John, printer.
452 N. Third, 1819.
452 N. Third and Ofc. Arch above Second, 1820.
*See also* Bicking and Blanchard.

Bicking, Joseph, papermaker.
On the Brandywine, before and after 1811 (MC).

Bicking and Blanchard, printers (? John Bicking, ? William Blanchard).
48 Arch, 1819.

Bickley, Henry, editor, publisher.
N. W. Cor. Walnut and Second, and 96 S. Third, 1814.

Biddle, Charles, Jr., auctioneer and commission merchant.
177 Chestnut, 1806–08 (*see Aurora,* June 22, 1808).
Partner of T. B. Freeman under firm name of T. B. Freeman and Co.

Biddle, Clement, directory maker, notary public and scrivener.
63 S. Front, 1790 (*Pa. Packet,* Nov. 15.)
Made directory, 1791.

Biddle, James, map seller.
Front, 1770 (*Pa. Gaz.*, April 12).

Biddle, John, printer.
Washington Street, N. Ridge Road, 1819.

Biddle, Mary. *See* Biddle and Clarkson.

Biddle, William, bookseller.
30 Walnut, 1801 (*Aurora* and *U. S. Gaz.*).

Biddle and Clarkson, sellers and editors of a map of Philadelphia (Mary Biddle and Matthew Clarkson).
1762 (*Pa. Gaz.*, Oct. 7).

Bigham, Hugh, bookbinder.
Grezels Alley, 1802.
142 Spruce, 1803–04.

Billings, Isaac, auctioneer.
383 Race, 1819–20.

Billmeyer, George and David, printers, booksellers.
5 N. Fifth, 1814.
1815 (SE).
193 Market, 1816–19.

Billmeyer, Michael, printer, publisher, bookseller.
Germantown, 1784–97 (H), 1797–1814 (SE), 1815–16 (FR), 1818 (FR), 1819–20 (SE).
*See also* Liebert and Billmeyer.

Bingham, Thomas T., engraver, diesinker, letter-cutter.
79 N. Second, 1797–98.
77 N. Second, 1799, 1800 (NT).
75 N. Second, 1800–01.
73 N. Second, 1802–03.
25 N. Second, 1804–05.
Sixth near the first Turnpike Gate, 1809–11.
*See also* Bingham and Breobey.

Bingham and Breobey, engravers (Thomas T. Bingham).
79 N. Second, 1800 (NT).

Binns, Benjamin P., no occupation listed, note address.
70 Chestnut, 1818–19.
70 Chestnut, dwelling 185 Lombard, 1820.
Business address same as that of John Binns.

Binns, John, publisher, printer.
East Side of Front below Walnut, 1807 (SW).
1807 (*Aurora,* Feb. 19).
Ofc. 15 Church Alley and dwelling 163 Vine, 1808.
Ofc. 31 Church Alley, 1809.
Ofc. Franklin Court, dwelling 106 Market, 1810–11.
70 Chestnut, 1813–14, 1816–20.

Binny, Archibald, letter-founder.
Cedar near Ninth, 1813–14.
*See also* Binny and Ronaldson.

Binny, John N., typefounder.
N. W. cor. Ninth and Cedar, 1816–20.
*See also* Binny and Ronaldson.

Binny and Ronaldson, typefounders, letter-founders (Archibald Binny, John N. Binny, James Ronaldson, Richard Ronaldson).
1796 (T).
Cedar and Eleventh, 1797 (*Aurora,* May 15).
Cedar above Tenth, 1802–09.
Cedar bet. Ninth and Tenth, 1810–11, 1813–14.
Cedar near Tenth, 1811 (C).

Bioren, John, printer, bookseller.
1797 (E).
Relief Alley, 1798.
75 Dock, 1798 (E).
83 Chestnut, 1799, 1800 (NT), 1811.
88 Chestnut, 1800–10, 1813–14, 1816–20.
1812 (*Aurora,* Jan. 13).
88 Chestnut, 1815 (*Aurora,* Jan. 29).
*See also* Mountford, Bioren and Co.; *also* Bioren and Madan; *also* Bioren and Duane.

Bioren and Duane, publishers (John Bioren, William Duane, Jr.).
1811 (*U. S. Gaz.,* Jan. 11).

Bioren and Madan, printers.
1795 (*Am. Daily Adv.,* July 17).
1795–96 (E).
77 Dock, 1796–97 (E), 1798 (*Aurora,* Jan. 3).

Birch, ———, engraver.
1789 (S).
This is not William Birch.

Birch, George, landscape painter.
Near 20 North Sixth, 1807.
83 S. Fifth, 1808–10.

Birch, Thomas, miniature and portrait painter, engraver.
1800 (S).
125 S. Third, 1802.
39 Spruce, 1805–06, 1808–10.
39 Spruce and 168 S. Fifth, 1807.
96 Spruce, 1810–11.
1812 (*Aurora,* March 4).
At the Academy of Fine Arts, Chestnut bet. Tenth and Eleventh, 1813–14, 1816–17.
1815 (A).
121 S. Fifth, 1818.
215 S. Seventh below Pine, 1819.
6 Prune, 1820.

Birch, William, engraver, enamel painter.
1794–1834 (S).
22 S. Sixth, near Chestnut, 1804 (*Aurora*), 1805, 1806 (*Aurora*), 1807.
20 S. Sixth, 1806.
73 S. Third, 1808–09.
1811–12 (A).
Springland, 1813–14 (A), 1818–19 (A).
*See also* Birch, William, and Son.

Birch, William, and Son, engravers.
1799–1800 (PH).

Birch, William Young, publisher, stationer.
17 S. Second, 1796 (E), 1797–1804.
37 S. Second, 1805–11, 1813–14.
212 Walnut, 1817–19.
(1817–19 listed as "gentleman.") *See also* Birch and Small.

Birch and Small, booksellers, publishers.
37 S. Second, 1800 (*U. S. Gaz.*), 1805 (*Aurora,* Nov. 4), 1807 (*Aurora,* May 19), 1808 (*Aurora,* April 4), 1810 (*U. S. Gaz.*), 1811 (*Aurora,* July 31), 1813 (*Aurora,* May 18).

Birchley, Benjamin, typefounder.
Cedar above Ninth, 1802–04.

Birckhead, P. E., auctioneer.
34 S. Front, dwelling 111 S. Fourth, 1816–17.
106 Walnut, 1818.
78 S. Fifth and S. W. cor. Spruce, 1819.
(No occupation given for 1818–19.)
*See also* Passmore and Birckhead.

Birkinghan, John, printer.
Bet. Third and Fourth in Brewers Alley, 1797.

Bishop, Thomas, enamel painter.
Member of Columbian Society of Artists, 1810.
1811–14 (A).
133 S. Eleventh, 1816–17.

Bissy, ———, drawing academy, music academy.
112 Sassafras, 1798 (*Aurora*, Jan. 15), 1799 (*Aurora*, Jan. 1).

Bissy, A., miniature painter.
127 Spruce, 1809–11.

Black, James, vendue cryer.
6 German, near Front, 1796.

Black, John A., printer.
1 Cressons Alley, 1813.
214 N. Eighth, 1814.

Blair, Samuel, author-bookseller.
1742–44 (E).

Blake, George E., musical instrument maker, music library, circulating library, publisher.
1 S. Third, 1803–14 (DS).
13 S. Fifth, 1815 (DS), 1816–20.
*See also* Zentler and Blake.

Blakely, John, bookseller.
Market, 1754 (*Pa. Gaz.*, Aug. 8), 1755 (*Pa. Gaz.*, Jan. 28), 1758 (*Pa. Gaz.*, Aug. 24).

Blanc, Anthony, profile painter.
221 S. Second, 1805.

Blanchard, William, printer.
1816 (*Aurora*, Oct. 29).
12 Hinckles Court, 1818–19.
Noble below Kunckel, 1820.
*See also* Bicking and Blanchard.

Blatchford, Stephen, publisher.
58 Walnut, 1819.
137 Race, 1820.
*See also* Grotjan and Blatchford.

Blocquerst, Andrew, printer.
Cor. Fifth and Spruce, 1811.
150 S. Sixth, 1813–14.
130 S. Fifth, 1814 (*Aurora*, Nov. 15), 1815 (*Aurora*, Jan. 2), 1816–19.
75 Small, 1820.
*See also* Allain and Blocquerst; *also* Allain, Blocquerst and Wilson.

Boate, Horatio, printer.
1802 (P).
Shepherds Court, 1807.
93 N. Fifth, 1808–11, 1813–14, 1816–19.
129 N. Fifth, 1820.

Boate, Thomas, bookbinder.
Bet. Fourth and Fifth in South, 1797.
164 Cherry, 1802–03.
108 Cedar, 1804.
181 N. Front, 1805–07.
133 Vine, 1808–10.

Boate, Thomas, bookbinder, *continued*
On County Line to Germantown, 1811.
133 N. Fifth, 1814, 1816–17.
Camden, N. J., 1818–20.
Also spelled Bate.

Bockus, Daniel, bookbinder.
108 S. Tenth, 1814.
112 S. Tenth, 1816–17.

Bockus, George, skin dresser and parchment-maker.
Margaretta, in N. Second, 1813.
Margaretta, in New Market, 1814.
Margaretta, near New Market, 1816–20.

Boddy, John M., bookbinder.
154 N. Fifth, 1813.
Back 148 Race and 115 N. Front, 1814.
124 N. Fifth, 1817.
Nonaters Court, 1818.
Cherry above Juniper, 1819.

Bodin, Louis, artist, cleaner of old engravings.
1808 (*Aurora*, Oct. 8).
8 Bank, 1809 (*Aurora*, Nov. 23).
Near 448 N. Second, 1811.
Near 511 N. Second, 1811 (C).
Catherine above Fifth, 1813.

Böhm, Johann, printer.
Wohnhafft in der Arch-Strasse, 1748 (E).
1748–51 (H).
*See also* Franklin and Böhm.

Boinod, Daniel, bookseller, editor.
Cor. Fourth and Arch, 1784 (SW), 1785.
*See also* Boinod and Gaillard.

Boinod and Gaillard, booksellers.
East Side of Second, Seven doors below Vine, 1783 (*Pa. Gaz.*, Nov. 19).
Cor. Arch and Fourth, 1784 (*Pa. Gaz.*, June 16).

Boissiere; C. C. Tanguy de la Boissiere. *See* Tanguy.

Boland, Alexander, printer.
1802 (P).

Bolton, Thomas, bookbinder.
125 Arch, 1795–96.
Oak (Northern Liberty), 1806–07.
? Bonton.

Bonar, William, limner.
136 Market, 1800 (NT).

Bonnel, William, circulating library, paper merchant, stationer.
14 S. Fourth, 1795–96.
24 Chestnut, 1795 (*Am. Daily Adv.*, Nov. 28), 1796, 1805–11.

Bonnel, William, circulating library . . . , *cont'd*
157 S. Fifth, 1804.
32 Chestnut, 1813–14, 1816.
68 Chestnut, 1817.
Owned Delaware Paper Mill Warehouse with William Young in 1803, and Young sold to Fulton, 1805. *See* March 13, 1805, *U. S. Gaz.*
*See also* Young and Bonnell; *also* Bonnell and Fulton.

Bonnell and Fulton, papermakers, stationers (William Bonnell).
24 Chestnut, 1805.
Purchased Whitehall Printing Office and Delaware Paper Mill Warehouse, 1805 (*U. S. Gaz.*, March 13).

Bonton, Thomas, bookbinder.
25 N. Fourth, 1803.
? Bolton.

Borie, Simon, paper stainer.
Thirteenth near Vine, 1817.
165 Cedar, 1818–20.

Borne Lime, Phillip, bookbinder.
Vine, bet. Second and Front, 1785.
? Phillip Limeburner.

Boswell, Samuel, printer.
18 Elfriths Alley, 1807.
Sassafras Alley, 1809–11, 1813, 1816–18.
5 S. Cheivelys Alley, 1811 (C).
5 Sassafras Alley, 1814, 1819–20.

Bouden, David, limner, miniature painter.
Work seen at 59 S. Fifth, or 9 S. Front, 1797 (*Aurora*, Dec. 8).

Boudet, Vincent, limner.
42 N. Front, 1793.

Boudier, ———, engraver.
275 N. Front, 1797 (*Aurora*, March 28).
About 1800 (S).

Boudit, Dominick, artist.
73 Mulberry, 1814.

Boudit, Nicholas, artist.
73 Mulberry, 1814.

Boulin, Peter. *See* Boulu.

Boulu, Augustus, colorist and paper stainer.
120 N. Ninth, 1818–19.

Boulu, Peter, paper stainer.
323 Race, 1802–03.

Bourgeois, F., engraver and enameller.
93 N. Third, 1799.

Bourne, Captain.
"All persons indebted for books sold at auction are required to pay for the same at Captain Bourne's store, on Market Street Wharff, where attendance is given," 1759 (*Pa. Gaz.*, March 15).

Bouvier, John, printer.
6 Cypress Alley, 1809.
47 Sansom, dwelling 6 Cypress Alley, 1810.
107 Cherry, 1811 (C).
Nicholsons Court and Bellavista, High west of Schuylkill, 1811.
Nicholsons Court, 206 Race, 1811 (*Aurora*, Jan. 2).
Bellavista, High Street, or Washington, west of Schuylkill Bridge, 1813.
27 High, dwelling 14 Lombard, 1814.
Advertises 600 lbs. long primer, 60 lbs. double pica and two printing presses, 1811 (*Aurora*, Jan. 2).

Bower, John, engraver.
17 Sterling Alley, 1809, 1814.
80 N. Fourth, 1810.
Sterling Alley, 1811.
17 Cherry Alley, 1811 (C).
1812 (S).
31 N. Fourth, 1813.
1815 (S).
8 Quarry, 1818–19.

Bowers, Phillip, printer.
Flints Court, 1817.
3 Flints Court, 1818–20.

Bowes, Joseph, architect, engraver.
13 Cherry Alley, 1794 (*Am. Daily Adv.*, Oct. 15).
157 Vine, 1796.
25 Cressons Alley, 1797–98.
Arrived in Philadelphia, 1794.

Bowman, ———, printer.
206 S. Front, 1820.

Bowman, Abraham, printer.
St. Tammany, 1810.
31 Tammany, 1811.
Cor. St. Tammany and St. John, 1811 (C).
19 Tammany, 1813.
13 Tammany, 1814.
369 N. Second, 1816, 1818.
327 N. Second, 1817.
70 S. Third, 1819.
263 S. Fifth, 1820.

Bowman, Peter, printer.
247 S. Fourth, 1819.

Bowman, Roger, bookseller.
Second near Arch, 1768 (MC).

Boyd, Alexander, auctioneer.
Northern Liberty Auction Store, Vine and Third, 1784 (*Pa. Gaz.*, March 10).
*See also* Boyd, Alexander, and Co.

Boyd, Alexander, and Co., auctioneers.
Northern Liberty Vendue Store, 1785 (*Pa. Packet*, March 15), 1786 (*Pa. Packet*, Jan. 18).

Boyd, James. *See* St. Clair, Arthur, and Co.

Boyd, John, engraver.
Member of the Columbian Society of Artists, 1810.
75 Locust, 1811.
64 S. Eighth, 1812 (A).
64 S. Eighth and S. W. cor. of Seventh and Sansom, 1813–14.
1815 (S).
S. W. cor. Seventh and Sansom, 1816–19.

Boyle, E. M., bookbinder.
Cor. Fourth and Chestnut, 1814.

Brackin, Henry, printer.
9 Cressons Alley, 1809–11, 1813.
7 Cressons Alley, 1814, 1816–20.

Bradbury, Edward, engraver, turner in metals.
2 Penn. Ave., 1819–20.

Bradford, Andrew, printer, bookbinder, bookseller, stationer.
Arrived in Philadelphia, 1712 (W).
At the Sign of the Bible in Second, 1712–42 (T), 1714–38 (E).
At the Sign of the Bible in Front, 1738–42 (E).
Only printer in Pa., 1712–23 (SM).
*See also* Bradford, Andrew and William (1st); *also* Bradford, Andrew and William (3rd).

Bradford, Andrew and William (1st), printers.
Printers to the King's Most Excellent Majesty, for the Province of New Jersey, 1732 (E).
1713–33 (H).

Bradford, Andrew and William (3rd), printers.
At the Sign of the Bible in Front, 1739–40 (E).

Bradford, Cornelia, widow of Andrew, bookseller, printer, publisher.
At the Sign of the Bible in Front, 1742–52 (E).
*See also* Warner and Bradford.

Bradford, John, paper stainer.
75 Plum, 1818.

Bradford, Samuel F., printer, publisher, bookseller.
1798–99 (E).
8 S. Front and dwelling 43 N. Front, 1799–1800.
8 S. Front and dwelling 41 N. Front, 1801.
4 S. Third, 1802–08.
151 Walnut, 1809–11, 1813–14.
130 S. Eighth (publication office of Reese's New Cyclopaedia), and N. W. cor. Walnut and Third, 1816.
130 S. Eighth (publication office of Reese's New Cyclopaedia), 1818.
130 S. Eighth (publication office of Reese's New Cyclopaedia) and 47 Sansom, 1817.
45 Sansom and 135 S. Eighth, 1819–20.
*See also* Bradford and Inskeep; *also* Bradford, Thomas and Samuel F.

Bradford, Thomas, printer, publisher.
Worked for his father, William (3rd), 1762–66 (T).
Cor. Front and Market, 1778 (E).
At the Coffee House, cor. of Front and Market, 1779 (E).
At his bookstore adjoining the Coffee House, 1780 (E).
In Front, four doors below the Coffee House, 1782–89 (E).
At the Printing Office in Laetitia Court, 1782 (E), 1786–89 (E).
In First, fourth door below Market, 1784 (E).
Front, 1790 (*Pa. Packet*, July 30).
Laetitia Court, 1790–92 (E).
8 S. Front, 1791–96 (E), 1797–98, 1810–11, 1813–14, 1816–20.
*See also* Bradford, Thomas and William (3rd); *also* Bradford, Thomas and Samuel F.; *also* Bradford, Thomas and William (4th); *also* Bradford and Hall.

Bradford, Thomas and Samuel F., printers, publishers.
8 S. Front, 1798–99 (E).

Bradford, Thomas and William (3rd), printers, publishers.
At the London Coffee House, cor. Front and Market, 1766–78 (E).

Bradford, Thomas and William (4th), printers, publishers, stationers.
8 S. Front, 1798–1811, 1813–14, 1816–20.

Bradford, William (1st), printer, bookseller.
1685 (T).
Near Philadelphia, 1685 (T), 1687–88 (T).
1685–93 (E).
*See also* Bradford, Andrew and William (1st).

Bradford, William (3rd), printer, publisher.
Sign of the Bible in Second, 1742–43 (E).
Sign of the Bible, cor. Blackhorse Alley in Second, 1744–53 (E).
Printer to the King's Most Excellent Majesty for the Province of New Jersey, 1749–58 (E).
Cor. House of Front and Market, 1754–58 (E), 1760–66 (E).
At the London Coffee House in Front and Market, 1759 (E), 1765–66 (E).
At his book store adjoining the London Coffee House, 1764 (E), 1766 (E).
Cor. Front and Market, 1774–77 (E).
*See also* Bradford, Andrew and William (3rd); *also* Bradford, Thomas and William (3rd). William Bradford (3rd), died 1791.

Bradford, William (4th), printer and bookseller.
74 N. Front, 1801–02.
218 N. Front, 1803–05.
15 Vine, 1806–09.
204 Mulberry, 1810–11, 1813.
206 Mulberry, 1811 (C).
206 Mulberry and 8 S. Front, 1814.
214 Mulberry and 8 S. Front, 1816–20.
*See also* Bradford, Thomas and William (4th).

Bradford and Hall, printers, publishers (Thomas Bradford, Peleg Hall).
Adjoining the Coffee House, 1781–82 (E).

Bradford and Inskeep, printers, publishers (Samuel Bradford, John Inskeep, Jr.).
4 S. Third, 1808–11, 1813–14.
6 S. Third, 1812 (*Aurora*, Jan. 2).
Failed 1815–16 (SW).

Brady, Charles, bookseller.
141 S. Sixth, 1814.

Braeutigam, Daniel, bookbinder, bookseller.
100 N. Second, 1791.
10 N. Second, 1793.
196 N. Second, 1794.
1795 (E).
194 N. Second, 1796, 1798–99, 1800, 1802–11.
104 N. Second, 1797.
Listed in the index but not in the content of directory for 1801.
1813–20 listed as an ironmonger at 194 N. Second.

Branagan, Thomas, publisher.
169 Coates, 1811, 1813–14.
363 N. Third, 1816–17.
143 Coates, 1817.
1 Bakers Court, back 145 Coats, 1818.
105 Coates, 1819.

Brannon and Morford, booksellers.
Howell's Building, Rear 112 Chestnut, 1810 (*Aurora*, Aug. 20).
118 Chestnut, 1811.

Brazier and Hannum, printers (John Brazier, Isaac Hannum).
66 Dock, 1819.

Breemeyer, Michael, printer.
Germantown, 1778 (T).

Breobey. *See* Bingham and Breobey.

Bretz, Charles, bookbinder.
286 Vine, 1809–10.

Brewster, Abel.
Sold tools, dies and machinery to Murray, Draper, Fairman and Co. for making bank notes. 1811 (B).

Brewster, Edmund, portrait painter.
34 S. Sixth, 1818 (A).

Bridport, George, decorative artist, artist.
N. E. cor. High and Tenth, 1811 (C).
383 High, 1813.
36 S. Eighth, 1816–17.
N. W. cor. Chestnut and Seventh, 1818–19.
*See also* Bridport, George and Hugh.

Bridport, George and Hugh, drawing academy.
6 S. Eighth, 1816 (*Aurora*, Nov. 22), 1817.

Bridport, Hugh, miniature painter, engraver, portrait painter.
6 S. Eighth near Market, 1817 (*Aurora*, Feb. 1).
N. W. cor. Chestnut and Seventh, 1818–19.
N. W. cor. Chestnut and Seventh and dwelling 26 N. Fifth, 1820.
*See also* Bridport, George and Hugh; *also* Haviland and Bridport.

Bridson, George, papermaker.
Front above Poplar, 1818.

Brintal, George, printer?, business manager for Cornelia Bradford.
About 1744–46 (T).

Brodie, Alexander, bookseller.
241 New Market, 1797 (*Aurora*, Oct. 6).
1798 (E).

Bronson, Enos, printer and publisher.
1801–02 (BR).
46 Walnut, 1802.
N. W. cor. Dock and Walnut, dwelling 165 Walnut, 1806–08.
N. W. cor. Dock and Walnut and dwelling 228 Walnut, 1809.
N. W. cor. Dock and Walnut, 1810.

Bronson, Enos, printer and publisher, *cont'd*
Office back 41 Walnut, dwelling Ninth below Walnut, 1811.
Zacharys Court, 1812 (*U. S. Gaz.*, Jan. 3).
Office back 41 Walnut, dwelling 5 Franklin Row, Ninth below Walnut, 1813.
Office 67 Dock, dwelling 6 Franklin Row, Ninth below Walnut, 1814, 1816–20.
*See also* Bronson and Chauncey and Co.; *also* Bronson and Smith.

Bronson and Chauncey and Co., printers and publishers.
1801 (BR).
1802 (*U. S. Gaz.*, June 26).
73 S. Second, 1803–04.
N. W. cor. Dock and Walnut, 1805.
Partnership dissolved 1805 (*U. S. Gaz.*, March 9).
Owners of the Lorenzo Press. (Enos Bronson, Elihu Chauncey.)

Bronson and Smith, publishers (Enos Bronson, Thomas Smith).
67 Dock 1818 (*U. S. Gaz.*, March 9).
67 Dock, cor. Bank Alley, 1819.

Brooke, John, author-bookseller.
1774 (E).

Brookman, Charles, printer.
Artillery Lane, bet. Second and Front, 1796.

Brooks, Nicholas, map seller, printer, bookseller.
Second door above the Coffee House in Market, 1773 (*Pa. Gaz.*, April 28), 1774 (*Pa. Gaz.*, Feb. 16).
East side of Second bet. Market and Chestnut, three doors above Blackhorse alley, 1774 (*Pa. Gaz.*, Sept. 4), 1775 (*Pa. Gaz.*, Feb. 8), 1776 (*Pa. Gaz.*, Jan. 17).
Second, fourth door above Blackhorse Alley, 1777 (*Pa. Gaz.*, Feb. 19), 1779 (*Pa. Gaz.*, March 17), 1780 (*Pa. Gaz.*, May 31).

Brooks, Seth, author-bookseller.
1767 (E).

Brown. *See* Rivington and Brown.

Brown, Andrew, printer, publisher.
1784–85 (E).
At Washington's Head, Pear Street, near St. Paul's church, 1788–89 (E).
Chestnut, opposite the Post Office, 1789–90 (E).
At Washington's Head, Chestnut near Front, 1790–94 (E).
29 Chestnut, 1794–97 (E).
Died 1797; succeeded by son Andrew Brown.

Brown, Andrew, Jr., printer, publisher.
29 Chestnut, 1797–99.
1800–01 (BR).
*See also* Brown and Relf.

Brown, David, bookseller, bookbinder.
St. Tammany above Fourth, 1807–08.
479 N. Third, 1810.
321 N. Second, 1813.
368 N. Second, 1814, 1816–18.
*See also* Brown, David, and Co.

Brown, David, and Co., stationers.
6 N. Fifth, 1810.

Brown, Frederick, copperplate printer.
118 Chestnut and 138 S. Fourth, 1803.
118 Chestnut and 154 S. Fourth, 1804–05.
39 Crown, 1811 (C).
*See also* Brown, Frederick, and Co.

Brown, Frederick, and Co., copperplate printers.
Cor. New and Fourth, 1800 (NT).
118 Chestnut, 1802.

Brown, James, printer.
122 N. Eleventh, 1814.

Brown, John, and Co., copperplate printer.
126 N. Third, 1798–99, 1800 (NT).
184 N. Second, 1800.

Brown, Joseph, printer, copperplate printer.
Market, Second door from Second, 1786 (*Pa. Gaz.*, Jan. 25).
52 New Market, Northern Liberty, 1793.
Back 20 N. Front, 1794.
52 New Market, 1794.
Brown, near Third, 1796.

Brown, Joseph, copperplate printer.
23 Church Alley, 1807–08.
8 Pear, 1809–10.
Cor. Union and Third, 1810.
80 Union, 1811, 1813.
11 Cypress Alley, 1814.
100 Race, 1816–17.
*See also* Brown and Merritt.

Brown, M., copperplate printer.
100 Race, 1817.

Brown, Robert, typefounder.
Cedar above Ninth, 1818–20.

Brown, W., miniature painter.
1819 (A).

Brown, William, printer.
41 Cherry, 1809–11.
23 Church Alley and dwelling 41 Cherry, 1813–14, 1816–17.
42 Prune and dwelling 41 Cherry, 1818.
42 Prune and dwelling 6 John above Wood, 1819–20.

Brown, William, book auctioneer.
Cor. Front and South, 1780 (*Pa. Gaz.*, Jan. 12).
Southwark Auction Store, 1781 (*Pa. Gaz.*, March 7), 1782 (*Pa. Gaz.*, Feb. 13).
Southwark, 1783 (*Pa. Gaz.*, April 30), 1784 (*Pa. Gaz.*, Feb. 11).

Brown, William, author-bookseller.
1787 (E).

Brown and Fearis, auctioneers, commission merchants (William Brown and and Bernard Fearis).
Water, second door below Spruce, 1784 (*Pa. Gaz.*, March 24).

Brown and Merritt, printers (Joseph Brown, ? Samuel Merritt).
24 Church Alley, 1809–11.

Brown and Relf, publishers (Andrew Brown, Jr., Samuel Relf).
1799–1801 (BR).
19 Chestnut, 1800 (NT).
29 Chestnut, 1800–01.

Brownell, George, teacher, merchant, bookseller.
Second, 1736 (*Pa. Gaz.*, Jan. 29 – Feb. 5).

Bruce, David, printer.
Elmsleys Alley, 1798.
Goddards Alley, 1803–04.

Brucholz, Barney, printer.
8 Blackhorse Alley, 1793.

Brunel, J., patent ruling machine maker.
12 N. Third, 1799 (*Aurora*, Jan. 1).

Bruner, Adam, skin dresser and parchment-maker.
313 N. Second, 1811 (C).
11 Margaretta, 1814, 1816–17.
*See also* Bruner, Adam, and Son.

Bruner, Adam, and Son, skin dressers and parchment-makers.
11 Margaretta, 1813, 1818–20.

Bryson, James W., printer.
1803 (*U. S. Gaz.*, Aug. 19).
1804 (*Aurora*, Nov. 1).

Buchanan. *See* Semple and Buchanan.

Buchanan, Andrew, paper stainer.
Juniper near Vine, 1811, 1813.

Buckish, Nicholas J., copperplate printer.
Cherry near Eleventh, 1816–17.
Nonnaters Court, 1817.
Back 401 Race, 1818–19.
25 Currant Alley, 1820.

Buckius, Daniel. *See* Bockius.

Budd, Henry, printer.
Back 142 S. Fourth, 1813–14, 1816–17.
*See also* Budd and Bartram.

Budd and Bartram, printers (Henry Budd, Archibald Bartram).
58 N. Second, 1796–99 (E), 1800 (NT), 1801.

Buffin, John, author-bookseller.
1764 (E).

Buglass, Caleb, bookseller, printer, bookbinder.
Worked for Bell, 1774–78 (MC).
Began business for himself, 1778 (MC).
Front, 1783 (*Pa. Gaz.*, May 21).
Front, bet. Market and Arch, 1785.
East side of Front, bet. Market and Arch, 1788 (E).
29 N. Front, 1791, 1793–94.
10 N. Front, 1795.
Priests Alley, N. Front, 1796–97.
Died March 27, 1797.

Buglass, Mary, widow of Caleb, bookbinder, bookseller.
1797–1814 (MC).
12 Coombs Alley, 1801–11, 1813–14, 1816–20.

Bulfinch, William, printer.
26 Columbia Avenue, 1813–14.
152 Locust, 1816–18.
Unity Court, 1819–20.

Bulger, Martin, parchment-maker.
298 N. Front, 1794.

Bulkeley, John, author-bookseller.
1757 (E).

Burden and Daws, booksellers (Joseph W. Burden, George Daws).
534 S. Front, 1819.

Bureau de Redaction, Chez Captaine Wallace.
Rue Sud Seconde No. 25, 1793–94 (E).

Burine, ———, engraver.
Name signed to large plate of shells for Bradford's encyclopedia published 1805–18 (F).

Burke, William, printer.
35 Walnut, 1817.

Burn, William, bookbinder.
Little Seventh, 1804.
127 Walnut, 1805.
? Byrne.

Burns, Aamariah, bookseller.
Cressons Court, 1811, 1813.
12 Cressons Alley, 1814, 1816–17.
4 Cressons Court, 1811 (C).
83 N. Seventh, 1818–19.

Burns, David, bookbinder.
299 Arch, 1795–96.

Burns, Hugh, watchmaker, bookseller.
92 Chestnut, 1811 (*Aurora*, Dec. 30), 1812 (*Aurora*, Jan. 2).

Burnside, John, printer.
George above Eighth, 1807–08.

Bushell, John, printer.
Front, bet. Race and Vine, 1785.

Bushwry, Francis, engraver, enamel painter.
57 S. Second, 1798.

Bussard, Conrad, playing card maker, printer.
Prince near Palmer, 1811 (C), 1814, 1816–17.

Bussard, William, printer.
Prince near Palmer, 1811.

Bussing, Thomas, bookbinder.
Beach below Marlborough, 1818–20.
? Bussy.

Bussy, Thomas, bookbinder.
Near 49 Locust, 1817.
? Bussing.

Butaud, Isaac, engraver, hairworker, portraitist with physiognotrace method.
9 S. Third, 1811 (*Aurora*, April 15).
9 S. Third, 1813.
44 S. Fourth, 1814.
118 Walnut, 1817–18.

Butler, Edward, bookbinder.
153 Walnut, 1811.

Butler, Thomas R., engraver.
96 Chestnut, 1820.

Byrne, E., law bookseller.
N. E. cor. Chestnut and Fifth, 1816–17.
*See also* Byrne and M'Causland.

Byrne, Patrick, publisher, bookseller.
72 Chestnut, 1801 (*Aurora*), 1802–04.
182 Market, 1804 (*U. S. Gaz.*, Nov. 5), 1805.
482 Market, 1806.
20 S. Sixth, 1806–08.
N. E. cor. Chestnut and Fifth, 1809–11, 1813–14.

Byrne, Patrick, publisher, bookseller, *cont'd*
Died, and books for sale, 1814 (*Aurora*, Nov. 29).
*See also* Byrne, Patrick, and Co.

Byrne, Patrick, and Co., booksellers and stationers (Patrick Byrne, Edward Hudson).
182 Market, 1804 (*Aurora*, Oct. 31).
Partnership lasted May 26 – Oct. 31, 1804.

Byrne, T., printer.
1803 (*U. S. Gaz.*, Aug. 19).

Byrne, William, bookbinder.
64 Dock, 1803.
? Burn.

Byrne and M'Causland, booksellers (E. Byrne, Alexander M'Causland).
N. E. cor. Fifth and Chestnut, 1815 (*Aurora*, Sept. 27).

Buzby, Benjamin C., bookseller, stationer.
2 N. Third, 1807–08.
2 N. Third and 103 Arch, 1809–11.
2 N. Third and 140 Race, 1813–14.
166 Cherry, 1811 (C).
2 N. Third, dwelling 132 S. Third, 1816.
28½ N. Third, dwelling 132 S. Third, 1817–19.
28½ N. Third, dwelling 140 Race, 1820.

Cain, Andrew, pressman.
Negro pressman who "learned press work with the present Joseph Crukshank" and who was in 1814 working for McCulloch. Had been working since 1770 as a pressman, and was in 1814 about 94 years old (MC).
Catherine, bet. Front and Second, 1797.

Cairns, Alexander, printer.
Near Sixth in Sugar Alley, 1799, 1800 (NT).

Caldcleugh and Thomas, stationers, paper manufacturers.
68 Chestnut, 1805.
66 and 68 Chestnut, 1806–10.
66 and 68 Chestnut and N. E. cor. Chestnut and Third, 1811.
66 and 68 Chestnut and manufactory Broad near Arch, 1811 (C).
N. E. cor. Chestnut and Third, 1813–14.
S. W. cor. Third and Walnut, 1815 (*U. S. Gaz.*, Oct. 3), 1816–19.

*(To be continued)*

# News of the Month

## FINNISH FOLKLORE

A SET of the series of thirty-two volumes, *Suomen Kansan Vanhat Runot* — Old Finnish Folklore — published by the Finnish Literature Society, was presented to the Library on Wednesday, May 4th, by Mr. Rafael Seppälä, Consul General of Finland. The presentation was made in the Finnish National Travel Office in New York, and the gift was received for the Library by Mr. Paul North Rice, Chief of the Reference Department, and Mr. Berger J. O. Lundell, of the Economics Division.

In these volumes, the Society has gathered folklore material from all the Finnish-speaking districts of northern Europe — epic poetry, lyrics, songs and nursery rhymes. The work was planned in 1866 as a result of many previous years' collecting and study. Publication began in 1908, has continued steadily since, and only one volume, now nearing completion, remains unpublished. The set has been limited to an edition of 500.

## *GIFTS*

The following list of donors, with a brief description of their gifts, represents a selection from the records of material received during the month ended May 15, 1949. Unless otherwise stated, the donors are of New York City. The Reference Department received as gifts 4,415 volumes and 3,293 pamphlets, 118 prints and 100 maps. The Circulation Department received as gifts 601 volumes and 29 pamphlets.

### *Art*

Mr. Vernon Howe Bailey, Farmingdale, Long Island — A reproduction of *Magic City*, a water color painting by Mr. Bailey.

Mr. Lloyd W. Baillie — Print No. 2 of George Bellows' *Electrocution.*

Mr. Edwin M. Blake, Mount Kisco, New York — Mr. Blake's *A Method for the Creation of Geometric Designs.*

Mr. Marcel Blanchetau, Paris, France — An Edouard Georg original lithograph wedding invitation.

Mrs. William Penn Cresson — A file of clippings chiefly concerning the life and works of Daniel Chester French.

Mr. Thomas S. Curtis, Los Angeles, California — Part 1 of the donor's *Curtis Handbook of Color Photography.*

Dayton Art Institute, Dayton, Ohio — *The Railroad in Painting.*

Mr. Fritz Eichenberg, Tuckahoe, New York — Thirty-one wood engravings by Mr. Eichenberg, including *Suzanne; Little Refugee; Central Park Idyll; Mexican Vendors;* twelve illustrations for Turgenev's *Fathers and Sons;* and others.

Fashion Group Incorporated — A pictorial history of fashion in the past fifteen years, mounted in scrapbooks and folios.

Miss Agnes Fernbach — Pamphlets, periodicals, post cards, print catalogues and others, including *The Mural Paintings of the Library of Congress; Hans Holbein the Younger, A Critical Monograph,* by Ford Madox Hueffer; *Masterpieces in Colour,* by Bernardino Luini, edited by T. Leman Hare.

Inter-Society Color Council, Washington, D. C. — *Comparative List of Color Terms,* 1949.

C. T. Loo & Co. — *Chinese Frescos of Northern Sung.*

The Mariners' Museum, Newport News, Virginia — Catalogue of the 2nd Annual Salon of Marine Photography, 1949.

Metropolitan Museum of Art — *The Ch'ing Ming Shang Ho Scroll,* 1948.

Miss Elizabeth H. Moore, Wellfield, England — A selection from the etchings and mezzotint engravings of Charles H. Moore.

Pennsylvania Historical and Museum Commission, Harrisburg, Pennsylvania — *A Working Bibliography of Art in Pennsylvania,* by Harold E. Dickson, 1948.

*Collections*

American Friends of the Hebrew University, Inc. — More than 900 Jewish periodicals and newspapers.

Commentary Magazine — *Learning and World Peace,* a symposium, edited by Lyman Bryson; *Playing for Keeps,* by Roger Vaillard; *The Religion of Maturity,* by John Wick Bowman; *Isaac Levinson's Genealogy,* edited and annotated by Dr. Nathan Drazin; and many others.

Mr. Umberto B. Di Rajata — Italian newspapers and periodicals such as *Giornale Di Trieste; Il Tempo,* Rome; *La Voce Libera,* Trieste; and many others.

Mrs. Yale Kneeland — More than 800 books, pamphlets and periodicals, including *Certain Maxims of Jafiz,* by Rudyard Kipling, 1898 (one of 500 copies); *Goethes Mutter, ein Lebensbild Nach den Quellen,* by Karl Heinemann, 1903; *Spectra, A Book of Poetic Experiments,* by Anne Knish and Emanuel Morgan, 1916; and others.

Mr. S. Linger — A valuable compilation of books and pamphlets, including many out-of-print volumes, about the Russian revolutionary movement.

Dr. Eugene F. McGillian, Yonkers, New York — Brochures of the 165th Anniversary Dinner of The Society of the Friendly Sons of St. Patrick in the City of New York, March 17, 1949, at the Hotel Astor; Dinner in honor of Alben W. Barkley, Vice-President of the United States, tendered by The Democratic State Committee of New York, The Waldorf-Astoria, Thursday, April 21, 1949.

Mr. H. L. Mencken, Baltimore, Maryland — Margaret Butcher's painting of *Drake Island, Plymouth; Flags of the States and Territories of the United States;* Inscribed copy of *Yokohama Mama,* sheet music; *Plain Words, A Guide to the Use of English,* by Sir Ernest Gowers; *Les Amants de Mantes,* by Hélène Frejlich (inscribed); *Mr. P. Suiggle's Reward,* by Dennis McCalib (inscribed); *The Rogers-Turfler Family,* by J. Newton Williams (inscribed); *Sonnets of a Bibliographer,* by William Hobart Royce, 1940; and many others.

Mr. Sol Mindlin — A large number of books including: *The Abandoned Farmers,* by Irvin S. Cobb, 1920 (inscribed); *A New England Woman,* by R. Fennmore, 1894 (Socrates Series, Vol. 1, No. 1); *The Albatross,* by Frank Waters (privately printed), 1927; and others.

Mrs. Mabel L. Rees — Seven bound volumes of *The Fore Runner.*

Mrs. Sytre Shearer — *The Great Book of Magical Art, Hindoo Magic and Indian Occultism,* by L. W. de Laurence, 1915; *Genuine Mediumship, The Invisible Powers,* by Swami Bhakta Vishita, 1919; and other books, pamphlets, and sheets of music.

*Genealogy*

Mr. Louis Duermyer, Philadelphia, Pennsylvania — *Notes on the Family of Page and Ann Portwood,* by Louis Duermyer, 1949.

Mr. J. I. H. Eales, Alexandria, Virginia — *Spriggs Genealogy,* compiled by the Rev. G. T. Spriggs.

Mrs. Henry S. Haskell, Yonkers, New York — *Deer Isle Pioneers (including Stonington) Maine,* with an appendix entitled *Caleb Haskell's War Diary,* by Blake Noyes, 1901.

Massachusetts Historical Society, Boston, Massachusetts — *The Winthrop Family in America,* by Lawrence Shaw Mayo, 1948. (Presented on behalf of Robert and Frederic Winthrop)

Mr. Joseph C. Walsh, Yonkers, New York — Additional source materials relative to Mr. Walsh's researches on Robert Walsh and on Walsh Family Genealogy; correspondence and memoranda relating to international cultural relations between the United States and Ireland; Mr. Walsh's manuscript article on Wilfred Laurier, with correspondence and other pamphlets relative to Canadian history and nationalism.

*Interesting Items*

American HungarianFederation, Washington, D. C. — *Threescore Poems of Ady.*

Audio Devices, Inc. — *How to Make good Recordings,* 1948.

Miss Gladys Evans Bentley, Los Angeles, California — *Votes for Women,* October, 1907 – September, 1909.

Boston Better Business Bureau, Boston, Massachusetts — *Lingo of White-Collar-Bandits.*

K. G. Bruckmann, Munich, Germany — *The Falcon, Combat History of the 79th Fighter Group; The 34th Evacuation Hospital.*

Bulgarian Legation at Washington, Washington, D. C. — *The Trial of the Fifteen Protestant Pastors-Spies,* 1949; and *Bulgaria before the General Assembly of the U. N.,* 1948.

E. & J. Burke, Ltd., Long Island City, New York — *Guinness, Dublin,* containing a history of St. James' Gate Brewery, and a glossary of technical terms.

Mr. Edwin Carpenter, Los Angeles, California — *History of the 413th Infantry Regiment.*

Cleveland Park Community Library Committee, Washington, D. C. — *Lost Arrows.*

Commission on Palestine Surveys — *TVA on the Jordan.*

Committee for Economic Development — *The General Business Outlook for 1949,* by W. W. Williams.

Common Council for American Unity Inc. — *The Admission and Resettlement of Displaced Persons in the United States,* by Frank L. Auerbach.

Mme. Tamara Daykarhanova — *Album on Construction of Soviet Georgia, 1921–1929; Hudozestvenik Literatura Katalog;* and a Georgian theatrical publication.

Mrs. S. B. Irwin Duncan, Wilmington, Delaware — 38th AAA Group History.

Edinburgh Public Libraries, Edinburgh, Scotland — *History and Topography of Edinburgh.*

First Catholic Slovak Union, Cleveland, Ohio — *Slovakia from Hungarian Despotism to Atheistic Czech Communism,* by Stephen J. Palickar, 1948.

Col. Joe M. C. Harrell, Camp Hood, Texas — *A Narrative Style Report of the Activities of the 41st Evacuation Hospital Semimobile,* with pictures and illustrations.

Institut Français de Washington, Washington, D. C. — *Chateaubriand en Amérique* — a bibliography.

J. C. Herbert'sche Buchdruckerei, Darmstadt, Germany — 27th Evacuation Hospital's *Annual Report for 1944;* and *Semi-Annual Report for 1945.*

Jewish Publication Society of America, Philadelphia, Pennsylvania — *Trial and Error,* the Autobiography of Chaim Weizmann, 1949. (In two volumes)

Long Beach City Planning Commission, Long Beach California — *Planning Progress, 1944–1946.*

Maurice and Laura Falk Foundation, Pittsburgh, Pennsylvania — *Our National Debt, Its History and Meaning Today,* 1949.

Medical Administration Service, Inc. — *Restrictions on Free Enterprise in Medicine,* 1949.

Medicine Under Canvas, Kansas City, Kansas — *Medicine Under Canvas, A War Journal of the 77th Evacuation Hospital,* 1949.

Men's Tie Foundation, Inc. — *History and Background of the Neckwear Industry.*

Mineralogist Publishing Co., Inc., Portland, Oregon — *Handbook of Fluorescent Gems and Minerals,* by Jack DeMent.

National Association of Broadcasters, Washington, D. C. — *Television — A Report on the Visual Broadcasting Art.*

New York State Insurance Department, Albany, New York — *History of Life Insurance.*

New York State University, Albany, New York — *Equality of Opportunity in College Admission.*

Erie County Public Library, Buffalo, New York — *Books Know No Boundaries,* 1949.

Oregon State System of Higher Education, Eugene, Oregon — *The China that Is to Be,* by Kenneth Scott Latourette, 1949.

The President of the Philippine Islands, Manila, Philippines — *Chinese Elements in the Tagalog Language,* by E. Arsenio Manuel; *An Address of His Excellency Epidio Quirino,* February 12, 1949; and others.

Professional Writers' Club, Washington, D. C. — *A Brief History of the Professional Writers' Club,* by Anna Jespersen.

Rubber Research Institute of Malaya, Kuala Lumpur, Malaya — *Latex Preservation, Concentration and Shipment,* by J. H. Pidford.

Edward Stern & Company, Inc. — *As Briefed, A Family History of the 384th Bombardment Group,* by Walter E. Owens.

Mrs. F. Courtney Stone and Miss Elizabeth F. Turk — *Biography of Henry Clay,* by George D. Prentice, 1831.

Toledo-Lucas County Plan Commissions, Toledo, Ohio — *Parking Survey of Downtown Toledo.*

Tufts College. Fletcher School of Law and Diplomacy, Medford, Massachusetts — *American Policy in the Government of its Dependent Areas,* 1948.

U. S. Army Air Force — 11th Airborne Division, Camp Campbell Kentucky — *The Talon Crosses the Rhine; The Talon With the 17th in Ardennes.*

U. S. Army. Antiaircraft Artillery and Guided Missile Center, Fort Bliss, Texas — *Fort Bliss 100th Anniversary, 1848–1948.*

Mr. Harry Warfel, Gainesville, Florida — *The Demies 1899–1949, A History of the Demosthenean Club Which Became Delta Sigma Fraternity at Bucknell University,* by Harry R. Warfel, 1949.

### *Limited Editions*

Mr. John M. Bennett, San Antonio, Texas — *Letters from England, written by Col. John M. Bennett, Jr., of the United States Air Forces,* San Antonio, 1945. (No. 89 of 100 copies printed)

Golden Goose Press, Columbus, Ohio — *15 Poems,* by Frederick Eckman. (No. 90 of 200 copies printed); *Viaticum,* Poems by Robert Thom. (No. 101 of 200 copies printed); *The Travelers,* by Henry Rago. (No. 49 of 400 copies printed); *The Pink Church,* by William Carlos Williams. (No. 56 of 400 copies printed)

Mr. Walter E. Spahr — *Sun and Mankind,* being a treatise on the importance of gold in human affairs, by J. C. Piver [pseudonym]. (Privately printed)

### *Manuscripts*

Miss Susan Dwight Bliss — Manuscript of the *Mahabaratha Kamaya,* Javanese script, on 159 palm leaves.

Otis Bradley, Esq. — Edward FitzGerald's *Commonplace Book, 1831–1840.*

Dr. Victor Hugo Paltsits, Jamaica, New York — An undated autograph of Horace Greeley.

Mrs. Elizabeth Treadwell-Teller, Norwalk, Connecticut — Two documents: "James Richards of Maryland has this day taken the oath of allegiance to his majesty," a certification signed by E. Story, Philadelphia, March 29, 1778; An authorization for James Richards to raise men to help suppress rebellion in North America, with Captain Benjamin Anderson's signature and dated April 21, 1785.

Mrs. Leo Wallerstein — A manuscript in an old stamped binding with brass corners, *Cronica der Stat Nurenberg, 1348–1573.*

*Maps*

East Michigan Tourist Association, Bay City, Michigan — Map of Michigan and *Eastern and Central Michigan Playtime Book.*

Departement du Tourisme d'Haiti, Port-au-Prince, Haiti — *Carte de la République d'Haiti* and several brochures including *Come to Magic Haiti.*

*Music*

Mr. Charles Haywood — Mr. Haywood's *Cervantes and Music,* 1948.

Miss Louise M. Iselin — One hundred and fifty-two rare and valuable records such as Melba singing the mad scene from *Macbeth;* Caruso and Clément records; a very scarce record of the Habañera from *Carmen* sung by Calvé. Some of these items will be played at one of the Library's weekly concerts.

Miss Irene Morska — *Chopin,* by Jaroslaw Iwaszkiewicz.

Miss Ida Nadworney — Several rare and unusual opera scores and other music scores. (Given in memory of the donor's sister, Devora Nadworney)

Col. and Mrs. Ernest K. Scheble — *Sonaten von L. Von Beethoven,* and other eighteenth-century bound music books. (Presented in memory of Ensign Keven Battles Scheble)

Miss Anna Louise Wangeman — *More than Singing,* by Lotte Lehmann, 1945; *Tristan und Isolde, Parzival,* erzählt von Will Vesper.

*Newspapers*

Miss Frances E. Nabut — *The Chicago Herald,* July 11, 1893; *The Daily Citizen,* Vicksburg, Mississippi, July 2, 1863 (printed on wallpaper); a page from *Gentleman's Magazine,* May, 1784, entitled *Ancient Cup at Oriel College, Oxford.*

*Presentation Copies*

Mr. Adolf Berger — *The Emperor Justinian's Ban upon Commentaries to the Digest,* 1948; *Miscellanea Papyrologica,* 1948.

Mr. Keith Bryan, Columbus, Nebraska — *Pack Up and Move, a Pictorial history of the 348th Engineer Combat Battalion.*

Mr. Phil Carroll, Jr., Maplewood, New Jersey — *Discussion Leaders Manual for Timestudy Fundamentals for Foremen,* 1948.

Mr. S. Chandrasekhar — *Census and Statistics in India,* 1948.

Mrs. Marion Moore Coleman, Rutherford, New Jersey — *A Yale Man Studies Russian.*

Mr. Ephraim Cross — *Learning Foreign Languages, a little politics and some economics.*

Mr. Edward S. Delaplaine, Frederick, Maryland — *Francis Scott Key and the National Anthem,* an address delivered before the Columbia Historical Society, 1947.

Prof. J. Milton French, Highland Park, New Jersey — *The Date of Milton's First Defence.*

Mr. C. M. Goethe, Sacramento, California — *What's in a Name?* Tales, historical or fictitious, about 111 California Gold Belt place names, 1949.

Mrs. Mary A. Hutton, Dublin, Ireland — *The Táin.*

Mr. Severance Johnson — *The Enemy Within, Hitherto Unpublished Details of the Great Conspiracy to Corrupt and Destroy France,* 1919.

Mr. Samuel Kaiser — *S'Wilt Sich Dertzeilen,* 1949.

Dr. Martin Kallich, Detroit, Michigan — *A Yankee Shout and Other Dissonances,* with drawings by Bernard Goldman, 1949.

Mr. G. Hinton Knowles, Howick, New Zealand — *The Book of Howick,* 1947.

Mrs. Frances G. Koenig — *Social Consciousness in Relation to the Physically Handicapped,* 1949.

Mr. Philip M. Marsh, Austin, Texas — *American Essays, 1770–1805.*

Mrs. Owen Moon, Woodstock, Vermont — *The Daffodil, An Anthology of the Daffodil in Poetry,* 1949.

Señor Eugenio Navas, Buenos Aires, Argentina — *La Cuna Sin Hijo,* 1948.

Senhór Venancio F. Nieva, Rio de Janeiro, Brazil — *Gandhi,* 1949.

Señor Daniel de la Pedraja, Mexico City, Mexico — *España y Roma.*

Mr. Corliss F. Randolph, Maplewood, New Jersey — *A Century's Progress,* 1948, the story of the First Seventh Day Baptist Church of New York City.

Dr. Ralph L. Rusk — *The Life of Ralph Waldo Emerson,* 1949.

Mr. Joseph B. Schechtman, Jamaica, New York — *Population Transfers in Asia,* 1949.

Mr. E. J. Sperry, Chicago, Illinois — *The Battle of the Bread "Softeners,"* 1948, with a supplement.

Mr. D. B. Steinman — *The World's Most Notable Bridges.*

Mr. Demetrius Trifyllis — Photostatic copies of *Oriental Beauty; Carmen; Diana;* and others.

Mr. Vernon Ward, Southold, New York — *Of Dust and Stars.*

Mrs. Elizabeth Nicholson White, Providence, Rhode Island — *Will Nicholson, A simple account of the days of old England from 1550 to 1640 as Will Nicholson of Huggate, Yorkshire saw the events,* 1948.

Mr. Era Zistel, Haines Falls, New York — *Golden Book of Dog Stories,* 1947.

*Theater*

Mr. Edward Choate — Photographs of the Margaret Webster Shakespeare Company's productions of *Hamlet* and *Macbeth.*

Mrs. Herbert Groesbeck — Programs of The Snarks Ltd. for December, 1948, and April, 1949.

Mr. F. L. Guenther — Photographs from the motion picture *Passion of Joan of Arc.*

Mr. Clifford E. Hamar, Menlo Park, California — *A Geographical Index to Local Histories of the Theater in America,* 1949. (Presentation copy)

Mr. John Cecil Holm, North Chatham, Massachusetts — Scrapbooks, clippings and photographs concerning William H. Thompson's theatrical career; a prompt book for *Waterloo;* manuscripts of several one act plays and vaudeville sketches.

Rev. Dr. Louis L. Newman — *In The Humble Heart, A Hasidic cantata,* arranged with text of lyrics and speaking parts, written by the donor, 1949.

Princeton Theatre Intime, Princeton, New Jersey — Programs for the company's *Heartbreak House* and *Roads and Rivers.* The latter title consists of three original one act plays by Ted Bermingham, student.

Mr. Leighton Rollins, Lenox, Massachusetts — A large number of photographs, programs, scrapbooks, letters and manuscript material relating to Mr. Rollins' activities during the last twenty-five years in summer theaters and in his theater school.

United Electrical, Radio & Machine Workers of America — *Script of the Roosevelt Memorial Broadcast,* April 11, 1949.

## USE AND ADDITIONS, MAY, 1949

During the month of May, 1949, the total number of recorded readers in the Reference Department, Central Building, was 108,694. They consulted 263,563 volumes. No record was kept of the use of books on the open reference shelves. The total number of visitors, including readers, who entered the building was 257,267.

The total number of volumes issued for home use by the Circulation Department was 778,121.

There were received at the Library, through purchase and gift, 32,249 volumes and 4,400 pamphlets.

# New Periodicals

American Council on Race Relations. Bibliographic series. 4901 Ellis Ave., Chicago 15, Ill. Irregular.
No. 2 (1949).

—— Release. 4901 Ellis Avenue, Chicago 15, Ill. Irregular.
Mimeographed.
No. 41 (1949).

American quarterly. University of Minnesota Press, 10 Nicholson Hall, Minneapolis 14, Minn.
Published for the Program in American Studies at the University of Minnesota.
Vol. 1 (1949).

American Soviet facts. 114 East 32nd Street, New York 16, N. Y. Irregular.
Published by National Council of American-Soviet Friendship, Inc.

British Columbia drama. Victoria, B. C. Monthly?
Published by British Columbia. Department of Education. School and Community Drama Branch.
Vol. 2 (1948).

The Carolina quarterly. Box 1117, Chapel Hill, N. C. Quarterly.
Published by University of North Carolina.
Vol. 1 (1948).

Civic entertainment. 77 Dean Street, London, W. 1, England. Bimonthly.
Vol. 1 (1948).

Clearing house newsletter. 520 North Michigan Ave., Chicago, Ill. Irregular.
Published by American Library Association. Joint Committee on Library Work as a Career. Clearing House Subcommittee.
Vol. 1 (1948).

Current digest of the Soviet press. 1219 Sixteenth Street, N. W., Washington 6, D. C. Weekly.
Published by The Joint Committee on Slavic Studies.
Vol. 1 (1949).

Ecumenical review. 297 Fourth Avenue, New York 10, N. Y. Quarterly.
Published by World Council of Churches.
Incorporating *Christendom*, former publication of the American Committee for the World Council of Churches.
Vol. 1 (1949).

Electrodepositors' Technical Society. E. T. S. bulletin. Northampton Polytechnic, London, E. C. 1, England. Monthly.
No. 1 (1948).

Esquire's bridegroom; the wedding magazine for men. 366 Madison Avenue, New York 17, N. Y. Semiannual.
Vol. 1 (1949).

Europa; rassegna di politica, economia e cultura internazionale. Via Nazionale 89A, Roma, Italy. Bimonthly?
Anno 4 (1948).

Filing bulletin. 209 South La Salle Street, Chicago 4, Ill. Monthly, Sept. through June.
Published by Chicago Filing Association.
Vol. 17 (1948).

Firenze e il mondo. Palazzo Strozzi, Firenze, Italy. Bimonthly.
Anno 1 (1948).

Florida anthropologist. Gainesville, Fla. Quarterly.
Published by Florida Anthropological Society.
Vol. 1 (1948).

La Fonte della cultura. Via Oronzio Coata 51, Napoli, Italy. Monthly.
Published by Istituto napoletano di cultura.
Anno 1 (1947).

For children. 43 Mt. Vernon Street, Boston, Mass. Bimonthly.
Published by Massachusetts Society for the Prevention of Cruelty to Children.
Vol. 12 (1947).

Forge; cahiers littéraires nord-africains. 9 Rue Koechlin, Alger, Africa. Bimonthly.

France. — Centre National de la Recherche Scientifique. Bulletin analytique. Philosophie. 18, Rue Pierre-Curie, Paris 5, France. Quarterly.
Vol. 1 (1947).

Gold medal and linen thread news. 418 Grand Street, Paterson 1, N. J. Bimonthly.
Supersedes *Gold medal netting news.*
Published by Linen Thread Company, Inc.
Vol. 1 (1949).

Historical Society of Montgomery County at Norristown, Penna. Historical Society news. Norristown, Penna. Irregular.
No. 1 (1943).

Hyderabad (state), India. — Finance Department. Hyderabad government bulletin on economic affairs. Hyderabad-Dn., India. Monthly.
Vol. 1 (1948).

Industrial health review. Ottawa, Canada. Monthly.
Published by Canada. Department of National Health and Welfare. Industrial Health Division.
Vol. 1 (1949).

Industrie des plastiques modernes. 40, Rue du Colisée, Paris 8, France. Bimonthly.
Supersedes *Industries des plastiques.*
Vol. 1 (1949).

INDUSTRY and labour. Geneva, Switzerland. Semimonthly.
Published by International Labour Office.
Vol. 1 (1949).

INSTITUT UNIVERSITAIRE D'INFORMATION SOCIALE ET ÉCONOMIQUE. [Bulletin.] Parc Léopold, Bruxelles, Belgium. Bimonthly.
Année 1 (1946).

IOWA STATE HISTORICAL SOCIETY. News for members. Iowa City, Iowa. Bimonthly.
Vol. 2 (1949).

JĘZYK polski. Gontyna 12, Kraków, Poland. Bimonthly.
Organ of Towarzystwa miłośników języka polskiego.

JOURNAL of southeastern research. 5009 Peachtree Road, Atlanta, Ga. Quarterly.
Published by Southeastern Research Institute, Inc.
Vol. 1 (1949).

KUL'TURA i zhizn'. Moscow, USSR. 3 times per month.

LIGHT metals bulletin. Salisbury House, London E. C. 2, England. Semimonthly.
Published by British Aluminium Company, Ltd. Intelligence Department.
New series, v. 11 (1949).

LOCKSMITH ledger. 49 Monticello Ave., Jersey City 4, N. J. Monthly.
Technical news of the lock and key industry.
Vol. 9 (1949).

MARKETING policy and sales management. 180 Fleet Street, London, E. C. 4, England. Monthly.
Vol. 20 (1948).

MODERN motoring. P. O. Box 31 W, Auckland, New Zealand. Monthly.
Cover-title reads: New Zealand's Modern motoring.
Vol. 1 (1947).

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## CIRCULATION STATISTICS FOR MAY, 1949

| BRANCHES | HOME USE TOTAL | HOME USE ADULT | HOME USE JUVENILE |
|---|---|---|---|
| Central Circulation | 53,615 | 53,615 | ---- |
| Central Children's Room | 2,093 | ---- | 2,093 |
| Picture Collection | 32,616 * | ---- | ---- |
| Extension Division | 94,340 | 57,658 | 36,682 |
| Library for the Blind | 6,946 | 6,789 | 157 |
| Aguilar | 10,379 | 5,381 | 4,998 |
| Bloomingdale | 31,189 | 25,046 | 6,143 |
| George Bruce | 10,115 | 7,076 | 3,039 |
| Chatham Square | 10,832 | 7,733 | 3,099 |
| Cathedral | 11,537 | 10,510 | 1,027 |
| Columbus | 10,436 | 8,452 | 1,984 |
| Epiphany | ---- † | ---- | ---- |
| Fifty-eighth Street | 17,408 | 17,408 | ---- |
| Music Library | 5,437 | 5,437 | ---- |
| Fordham | 46,285 | 34,590 | 11,695 |
| Fort Washington | 29,181 | 22,730 | 6,451 |
| 125th Street | 9,197 | 5,434 | 3,763 |
| High Bridge | 32,761 | 20,896 | 11,865 |
| Hamilton Fish Park | 15,756 | 9,868 | 5,888 |
| Hamilton Grange | 19,428 | 16,044 | 3,384 |
| Harlem Library | 6,302 | 3,226 | 3,076 |
| Hudson Park | ---- † | ---- | ---- |
| Hunt's Point | 20,473 | 11,713 | 8,760 |
| 135th Street | 11,391 | 6,556 | 4,835 |
| 115th Street | 7,943 | 4,565 | 3,378 |
| Jackson Square | 16,831 | 15,093 | 1,738 |
| Kingsbridge | 12,700 | 8,173 | 4,527 |
| Muhlenberg | 14,821 | 12,785 | 2,036 |
| Melrose | 9,067 † | 5,854 | 3,213 |
| Mott Haven | 9,761 † | 6,025 | 3,736 |
| Morrisania | 16,664 | 10,878 | 5,786 |
| Ninety-sixth Street | 16,087 | 12,035 | 4,052 |
| Nathan Straus | 5,112 | 2,922 | 2,190 |
| West New Brighton | 7,239 | 4,091 | 3,148 |
| Ottendorfer | 11,182 | 11,182 | ---- |
| Port Richmond | 9,613 | 5,912 | 3,701 |
| Riverside | 16,134 | 13,662 | 2,472 |
| St. Agnes | 28,305 | 23,277 | 5,028 |
| Seward Park | ---- † | ---- | ---- |
| St. George | 8,670 | 6,868 | 1,802 |
| Sixty-seventh Street | 11,967 | 7,330 | 4,637 |
| Stapleton | 7,538 | 5,027 | 2,511 |
| Tremont | ---- † | ---- | ---- |
| Tompkins Square | 15,608 | 9,933 | 5,675 |
| Tottenville | 4,864 | 3,482 | 1,382 |
| Washington Heights | 12,856 | 9,791 | 3,065 |
| Webster | 10,554 | 8,019 | 2,535 |
| Wakefield | 18,568 | 10,464 | 8,104 |
| Woodstock | 11,994 | 6,324 | 5,670 |
| Westchester Square | 18,170 | 11,166 | 7,004 |
| Yorkville | 15,787 | 12,734 | 3,053 |
| School Work | 4,351 | 4,351 | ---- |
| Central Reserve | 634 | 634 | ---- |
| TOTALS | 778,121 | 568,739 | 209,382 |

* Not included in total. † Closed all or part of May for repairs and painting.

# EXHIBITIONS IN THE NEW YORK PUBLIC LIBRARY CENTRAL BUILDING

*SPECIAL EXHIBITIONS IN JUNE*

**First Fruits** — *Room 318*

First editions of first books by English authors in the Berg Collection.

**Boxing** — *Room 112*

An exhibition of books and prints.

**New York City Views *and* Color Reproductions** — *Third Floor Corridor*

Exhibitions in the new Print Gallery.

**Flowers in Plate Books and Prints** — *Room 322*

Selections from the Spencer Collection.

**Technical Books of the Month** — *Corridor, Room 118*

A selection of new books in many fields.

## RECENT PUBLICATIONS*

Hawthorne's Reading, 1828–1850. A transcription and identification of titles recorded in the charge-books of the Salem Athenaeum. By Marion L. Kesselring. 1949 _ _ _ _ _ _ _ $ .75

Fragonard Plates for the *Contes et Nouvelles* of La Fontaine. By Edwin Wolf 2nd. 1949 _ _ _ _ _ _ _ .35

First Fruits. Catalogue of an exhibition of first books by English authors in the Berg Collection. By John D. Gordan. 1949 _ _ _ _ _ _ _ _ _ .40

Chekhov in English. A list of works by and about him. Compiled by Anna Heifetz. 1949 _ _ _ _ _ _ _ _ .40

Copyright and the Public Interest. By Luther H. Evans. The 13th Bowker Memorial Lecture. 1949 _ _ _ _ .25

The Lutheran Church in New York, 1649–1772. Records in the Lutheran Church Archives at Amsterdam. 1948 3.00

The King's Book of Sports in England and America. By Robert W. Henderson. 1948 _ _ _ _ _ _ _ _ _ .50

German Publications on the United States, 1933 to 1945. Compiled by Hans Hainebach. 1948 _ _ _ _ _ _ .50

Donn Byrne: a Bibliography. By Winthrop Wetherbee, Jr. 1949 _ _ _ _ $3.00

The Boston Book Trade, 1800–1825. By Rollo G. Silver. 1949 _ _ _ _ _ .75

A Bibliography of William Dean Howells. By William M. Gibson and George Arms. 1948 _ _ _ _ _ _ 2.25

The Printers and Publishers of Children's Books in New York City, 1698–1830. By Harry B. Weiss. 1948 _ _ .30

The Stars and Stripes. Check list of the several editions. By C. E. Dornbusch. 1948 _ _ _ _ _ _ _ _ _ .25

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On Reconnaissance for the Great Northern: Letters of C. F. B. Haskell, 1889–1891. Edited by Daniel C. Haskell. 1948 _ _ _ _ _ _ _ _ _ .50

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* A complete list of publications of the Library will be sent on request.

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